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I.—ON OVERHEARING AS A MOTIF OF HINDU FICTION.¹

In the future Encyclopaedia of Hindu Fiction the 'overhearing' motif will figure large as one of the most common and prized devices of story. Its nature is very much that of a *deus ex machina*, designed, or rather intuitively produced, to save from death, disease, or catastrophe; to procure fairy-tale wealth and success; or to furnish helpful information or instruction in perplexing situations. Whenever and wherever the hero is in danger or trouble, he happens to overhear a pair of beings, divine, demonic, or animal who tell him how to extricate himself. If the hero is destined to emerge from poverty or low station, usually quite abysmal, to unexpected and not to be expected wealth or glory, the conversing pair point the way. And, again, if someone in the story needs guidance, moral or worldly-wise, his course will be determined by what two say to each other in conversation.

The motif is for the most part progressive. Rarely is a story designed around overhearing; the motif enters when there is a hitch, a point where the hearer of the story is perplexed as to what will come next, meaning, how will the narrator extricate himself, or save the situation. Just at that point the principal

¹ The present article continues the encyclopaedic treatment of Hindu fiction planned some years ago, and since then substantiated in a number of my own papers, and one by Dr. E. W. Burlingame; see this Journal, vol. XL, p. 1 note. I have published since, *The Dohada, or Craving of pregnant women: A Motif of Hindu Fiction*; and Dr. W. Norman Brown has published 'The Wandering Skull,' A. J. P. XL. 423 ff. Additional articles by pupils of mine or by myself are either in the press, or ready for the press.

person, or his aid and confidant will overhear to his advantage. The story usually has come to an *impasse*; the motif releases the stand-still.

The character of the conversation overheard, of the persons speaking, and of the suggestions and actions derived from them is distinctly two-fold, natural or magic. In the first kind we have a dramatic motif, imaginable in the world of experience, and often met with in experience; in the second kind the persons conversing, the things they report, and the actions following the report belong to fairy-tale. Hereinafter we shall designate the two kinds respectively as empirical and fabulous. A poor man overhears an old couple deliberating what they should do with their daughter and their money. They decide to consult the statue of a Bodhisattva, perhaps he will tell them in a dream, or otherwise. The poor man hides himself in the hollow of the statue and tells the superstitious couple to marry their daughter to the first man that comes to their door in the morning, himself, of course—that is empirical overhearing. A prince, blinded by a trick of adverse fate, passes the night under a banyan tree, and overhears a pair of gigantic Bhāraṇḍa birds, which are found in the fairy-tale fauna, but nowhere else. They tell that the father of a certain lovely but blind princess has proclaimed by beat of drum that any one who restores her sight shall obtain her hand and half the kingdom. Moreover, that upon this very tree grows a creeper whose sap restores sight. The prince cures his own blindness, hides himself in the tail-feathers of one of the Bhāraṇḍa birds who happens to be going to the city of the princess, and restores her sight—that is fabulous overhearing. The difference in atmosphere of the two classes is shown well by the illustrations just given; very rarely do the features of the two classes blend.

Theoretically, any pair of sentient and intelligent beings hold the conversation overheard. In the empirical class they must be humans. The fabulous class does not incline towards those whose intelligence or shrewdness might be presumed to be highest. Gods, personal and symbolic, sages, or ordinary human beings are overheard rarely. Thus there will be found in the following pages: Īśa and Bhavānī; a Yakṣa; five Yakṣas; Dewatāwā and Dewatāwī (house-divinity couple); image of a deity; two heaven dwellers; 'Doer and Deed'; 'Two Dancers'

(day and night) and 'Six Dice-players' (the seasons); undefined voices in the air; lamps at *Dīvālī* time; two ascetics in the air (*cāraṇaḥaramaṇa*); abbot and his pupils. Animals figure most frequently, notably birds, but also jackals, famed for their yelp, as well as their cunning. Thus parrot couples, or parrot and maina (talking birds); two haṇsas; two cocks; two ravens; two little doves; eagle and her young; jay and her brood; two love birds (probably parrot and maina). Especially the fabulous *bhāraṇḍa* or *bhāruṇḍa* birds; and great birds in the nature of vultures. Undefined birds; *Bihamgama* and *Bihamgamī* (*vihaṁgama*); birds 'Sudrabror and Rudrabror.' Of other animals, two jackals; one jackal; monkey pair; two calves; two bullocks; bullock and dog; two serpents; two frogs. Very characteristic are *Rākṣasī* (ogress) and her children; and the bloodthirsty father and small boy in the crown of a tree.

On the whole the conversation of birds is the standard source of information. 'A little bird told me,' seems to be the rock bottom of the notion, founded upon the sincere folk-lore feeling that the chirp and twitter of birds is the prime and natural source of otherwise inaccessible information. So Sigfrid hears two birds talking above his head in Hagen's *Heldensagen*, vol. 1, p. 345. Or, woodpeckers warn Sigurd, after he has slain Fafnir, that he must also slay Fafnir's brother Regin, who 'scarce may be sackless of the deed,' and who also desires Fafnir's hoard; see *Völsunga Saga*, edited in the Camelot series by W. Halliday Sparling, p. 64.² At one point the story works its way to a curious salient: the birds become irritated at this everlasting eaves-dropping on the part of their overhearers. In *Pārṣvanātha Caritra* 1. 231, the good Prince *Lalitāṅga* has lost his eyes in a bet with his evil servitor *Sajjana*. Miserable, he is sitting by night under a tree upon which perch two *Bhāraṇḍa* birds which will in due time tell him in conversation how to restore his sight. The younger bird asks the old bird, 'Father, is there any way by which sight may be restored?' The older at first answers evasively, 'because at night, surely, trees have ears.' This curious statement must not be regarded as a

² Tawney, in his *Translation of Kathāsaritsāgara*, vol. 1, p. 25 note, cites a Danish story called *Svend's Exploits*, in which that hero is instructed by a conversation of crows, overheard, as to the means by which he may successfully combat a dragon.

floating proverb, such as, 'the earth hears,' or 'walls have ears,' but as a brachylogic allusion to a definite occurrence. *Kathākoṣa*, p. 164, in its version of the story of *Lalitāṅga*, has in the same connection: 'My child, I will tell you in the day, after looking round, and not at night. Very cunning people wander about under the banyan tree, like *Vararuci*.'³ The same stanza is quoted in No. 26 of the *Gujarātī Pañcākhyānavārttika* (see Hertel, *Das Pañcatantra*, p. 144, note 2), to wit:

divā nirīkṣya vaktavyaṁ ratrāu nāiva ca nāiva ca,
saṁcaranti mahādhūrtā vaṭe vararucir yathā.

According to Hertel this stanza stands also at the head of No. 29 in *Hemavijaya's Kathāratnākara*. It alludes to the well-known story, *Kathās*. 5. 14 ff. in which *Vararuci*, hidden in a palm-tree, overhears the conversation of *Rakṣasas*, finds out why the dead fish laughed, and so saves the life of a Brahman, and himself gets out of a tight place. We observe that the idea that one must not blab secrets at night is here in a fair way to become a proverb, yet never became one.⁴

The motif is an old one, going back even to Vedic times. In *Chāndogya Upaniṣad* 4. 1 and 2 *Janaṣruti* is a pious man, devoted to charity, 'spending much; cooking much; causing rest-houses to be built everywhere, so that people from everywhere might be entertained by him.' Some *haṁsa*-birds fly by at night: one says to the other: 'I say, blear-eye, don't you see, *Janaṣruti's* brilliance is spread out like the heavens, don't touch it, don't burn yourself!' The other *haṁsa* replies: 'What sort is he of whom you speak as tho he were *Rāikva* with the push-cart?' *Janaṣruti* overhears, institutes search for *Rāikva*, finds him sitting under his push-cart, scratching his itch. For all that, *Rāikva* owns the great *Upaniṣad* doctrine which *Janaṣruti* extracts from him only at the price of 1,000 cows, a gold necklace, a wagon with mules, and his own daughter. The motif occurs also a single time in the *Mahābhārata*; see below, p. 327.

Fabulous overhearing may be treated under the three heads indicated above, beginning with cases in which the conversa-

³ See Tawney's note which cites or quotes other Hindu and Western parallels to this trait.

⁴ This notion of hindering overhearing is also alluded to below, p. 316.

tion overheard saves from death, sickness, or other danger to person. One version of the classical story, 'Why the dead fish laughed,'⁵ alluded to just now, is as follows: King Yogananda sees his queen leaning out of a window to converse with a Brahman.⁶ Trivial tho the circumstance is, he flies into a passion and orders the Brahman to be put to death. As the Brahman is being led off, a fish in the market, dead tho it be, laughs aloud. The king stops the execution of the Brahman, and asks his minister Vararuci for an explanation of the mystery. On the advice of Sarasvatī, the goddess of wisdom, he takes up a position on the top of a palm-tree, and soon sees a horrible Rākṣasī coming past with her children. When they ask her for food, she says: 'Wait, and I will give you to-morrow the flesh of a Brahman, he was not killed to-day.' 'Why was he not killed to-day?' 'He was not executed because a fish in the town, tho dead, laughed when it saw him.' 'Why did the fish laugh?' 'The fish said to himself, all the king's wives are dissolute, for in every part of his harem are men dressed up as women. Nevertheless, while these escape, an innocent Brahman is put to death—and this tickled the fish so that he laughed.'

In Kathās. 29. 69 ff. Kīrtisenā, the virtuous wife of the merchant Devasena, maltreated by her step-mother during the absence of her husband, escapes from her home and wanders in the forest. One night she hides in the hollow of a tree, and she sees a terrible Rākṣasī approaching, accompanied by her young sons. The Rākṣasī ascends the tree, her sons after her, saying, 'Mother, give us something to eat.' The Rākṣasī says: 'To-day my children, I went to a great cemetery, but I did not obtain any food, and though I entreated the congregation of witches, they gave me no portion.' The Rākṣasī continues to tell how she appealed to Īśa who told her to go to the city of Vasudatta. Vasudatta is suffering from centipedes in his head, and will die; then the Rākṣasī will eat his flesh. Her children then ask: 'If the disease is discovered and removed will that king live, mother? And tell us how such a disease can be cured in him?' The Rākṣasī describes the cure which consists of anointing the head of the king, and applying hot fomentations, so that the

⁵ See the author in JAOS. xxxvi. 86.

⁶ In Durgaprasād's edition of Kathās, she merely looks at the Brahman.

centipedes will pass from the head into a pitcher of cool water.⁷ Kirtisenā practices upon the king, succeeds in curing him, is richly rewarded, and in due course is reunited with her husband.⁸

Some versions of the famous a-pa-çi-kha story, in which a murderer is found out, because he reports these four acrostic syllables which are the last message of his victim, avail themselves of the overhearing motif to save from death. In the version of this story in the *Kathāprakāṣa*, called *Brāhmaṇa-kathā*,⁹ a Brahman leaves the city of Ujjayinī in the company of a servant, because he was not considered worthy of the same honors as were paid to Kālidāsa. He arrives at Kālāñjara, whose king bestows upon him munificent largess, whereupon he starts to return to his home. His servant, deciding to kill him for his treasure, is induced to report to his father the victim's last message, namely, the word *apraçikha*. Because no one can interpret this message, the king becomes melancholy, and is about to die. The sage Vararuci, passing the night on a fig-tree, overhears the conversation of a she-jackal with her young, in the course of which the acrostic is explained as consisting of the first syllables of the four lines of a verse, which means, 'This man having stepped upon the crest-lock of thy son, as he slept in the forest, cut off his head with his sword.' Then the servant is punished and the king returns to the normal enjoyment of his position.

In *Siddhi-Kür*, the Mongolian version of the story,¹⁰ the king consults all the wise men of his country as to the meaning of the message '*abaraschika*,' but they, being unable to interpret it, are threatened with execution. An humble priest among them escapes, hides under a tree, and hears 'a small boy' in the crown of the tree begin to cry. His father calls out: 'Do not cry, my son! To-morrow the king will execute a thousand men;

⁷ A totally different cure of centipedes in the head is performed by Doctor Jivaka in Ralston's *Tibetan Tales*, p. 103.

⁸ Tawney, in his *Translation of Kathāsaritsāgara*, vol. 1, pp. 260, and 263, note, has Western parallels to sundry points of this story. In O'Connor, *Folk Tales from Tibet*, p. 166, a boy overhears two ravens tell how to drive spiders from the ears of a princess.

⁹ See Eggeling in *Gurupājakāumudī*, p. 123.

¹⁰ See Jülg, *Mongolische Märchen*, pp. 147 ff.

if we do not eat the flesh of these men, who will eat it?' The boy asks 'Why will he execute a thousand men?' The father answers, 'Because they do not know the meaning of the word *abaraschika*.' The father explains the word, the overhearing priest reports, and the murderer is duly executed. The story is also reported by Grierson as Māithila folk-lore; see *Indian Antiquary* x. 366 ff. Cf. Zachariae in *Zeitschrift für Volkskunde* in Berlin, 1903, pp. 16 ff. Cf. the similar acrostic story (du, sa, na, so) *Lohakumbhi Jātaka* (314).

According to Hertel, *Das Pañcatantra*, p. 145, the *Apraṣikha* story is reproduced as the 29th of Hemavijaya's *Kathāratnākara*. An echo of this story again introduces Vararuci as solver of riddles in the 26th story of the Gujarātī *Pañcākhyānavārttika*:¹¹ A king is intrigued by a series of riddles which a parrot brings to him, written on a leaf of paper. Five hundred pundits in the king's durbar are unable to solve them; the king threatens severe punishment if they cannot find the solution within seven days. One of them Vīrocana (Vararuci) hides himself in a hollow tree, and overhears a pair of *bhāraṇḍa* birds, father and son. The little *bhāraṇḍa* is hungry; father puts him off for the next day when the king will slay 500 pundits whose blood the child may then drink. He then tells the solution of the riddles which Vīrocana takes home with him.

Once more the *Kathāprakāśa*¹² has a story in which life is saved by overhearing, from the conversation of a she-jackal and her young, the solution of a riddlesome situation. The story is of particular interest, because there is emboxed within it another story in which overhearing unravels an even more tangled skein. The pair shows the motif at high water—both constant and mechanical:

Vibhīṣaṇa, king of the *Rākṣasas*, is told by a vassal *Vidyumālin* that his panegyric (*virudāvalī*) is shared by *Ripuṃjaya*, king of *Kānti*. Because such participation means loss to him of the secret powers conferred by that panegyric, he sinks into melancholy. *Mandodarā*, wife of *Rāvaṇa*, bids him be of good cheer: she will find out whether *Ripuṃjaya* really possesses the magic powers, and not merely the empty sound of the panegyric.

¹¹ See Hertel, *ibid.* pp. 144 ff.

¹² Eggeling in *Gurupūjākāumudī*, pp. 121 ff.

She packs three skulls into a golden basket and sends them to Ripumjaya with the request to state their respective values.¹³ Ripumjaya refers the matter to all the jewelers of his city, but they say that they know how to appraise jewels, not skulls. Then Ripumjaya, in danger of losing his reputation for magic power, becomes low-spirited and refuses food and drink. During the general mourning that ensues, a wise man, Subuddhi, camps under a banyan tree outside the city, where is the lair of a she-jackal. She returns there by night without prey, and puts off her hungry young with the promise of a particularly rich feed next night. But she refuses further information, because rogues listen by night and bring schemes to naught.¹⁴ This she illustrates, to wit:

The wives of two kings, about to be confined, agree to marry their children to each other, in case they are of different sex. Both bear girls. One of them pretends that her child is a son, and in due time they are married. When the true state of things becomes apparent the 'bride's father angrily threatens war, but his ministers advise him to have the fake son-in-law slain during a hunt. When they ride out, the horse of the fake prince runs away, but stops at night under a tree. He overhears birds telling that under that very tree there is a well which has the property of changing sex. The fake prince avails himself of this information, and all turns out well.

This rather irrelevant story fails to assuage the hunger of the jackal young, so that the mother finally has to tell them that the king and many citizens will die of hunger and become their meat. She also betrays the secret of the three-skull test, all of which Subuddhi overhears and reports to the king. Thus the messengers who have brought the three skulls have to return without having robbed Ripumjaya of his magic superiority, and incidentally (thru starvation) of his life.

Once more the fundamental traits of this type appear in the muddled welter of the Siamese Paksi Pakaranam, or Bird Pañcatantra.¹⁵ The pious god Deva Brahma decides to destroy the

¹³ This is the *trikapāliparīkṣāṇa*, for which see the author in *Proc. Amer. Philos. Soc.*, vol. LVI, p. 36; Hertel, *Das Pañcatantra*, p. 46.

¹⁴ See above, p. 312.

¹⁵ See Hertel, *ibid.*, p. 351 (No. xxiv).

impious god Loka Brahma by propounding riddles (Sphinx motif). Loka Brahma has seven days' leeway. He wanders about restlessly, until, in the evening, he hides in a hollow tree, on which is the nest of an eagle. The mother eagle returning without food, puts off her young until the next day when Deva Brahma will slay Loka Brahma; also explains the riddles. Loka Brahma is saved.

There is, next, a highly organized type of story, in which the friend of the hero saves him from a succession of dangers, imposed by a curse, or prearranged by destiny. In Kathās. 28. 113 ff., overhearing 'what seemed to be voices in the air' is the *deus ex machina*. A young prince, attended by a merchant's son, his friend, sets out for Ahichatra, in order to be married. The party camps on the bank of the river Ikṣumatī. The prince gives a wine-party, and, after he has gone to bed, begins to tell a story at the solicitation of his nurse. In the midst of it, being tired and intoxicated, he is overcome by sleep. So also his nurse; but the friend, who remains awake, hears the voices in the air. One of them says: 'The wretch has gone to sleep without telling his story; therefore, I pronounce a curse on him. To-morrow he shall see a necklace, and, if he takes hold of it, it shall cling to his neck and kill him.' Three other voices proclaim additional dangers to the life of the prince: death from eating the fruit of a mango tree; if he enters a house to be married, the house shall fall on him and kill him; if he enters his private apartment on his nuptial night, he shall sneeze a hundred times, and if some one there does not say a hundred times, 'God bless you,' he shall fall into the grip of death. And if the person who has heard all this shall inform him, in order to save his life, he also shall die. The merchant's son saves the prince from one peril after another, but, being present in his marital chamber when he sneezes, he is suspected, and ordered to be executed. Of course, in the end, he explains, and everything turns out well.¹⁸

A variant form in Frere, *Old Deccan Days*, pp. 74 ff. (Rama and Luxman); W. C. Griggs in A. M. Barnes, *The Red Miriok*, p. 53 (see W. Norman Brown, *JAOS.* xxxix, p. 45). The story

¹⁸ Tawney in his *Translation*, vol. 1, p. 253 note, cites Hindu and Western parallels.

is elaborated in a totally different way, introducing two divine birds, 'Bihamgama and Bihamgami,' in Day, *Folk-Tales of Bengal*, pp. 40 ff.

In Day's collection (pp. 132 ff.) Bihamgama and Bihamgami again are overheard, so as to save life: Prince Sobur has married the wise daughter of a merchant. Six other daughters are jealous and throw ground glass into the marriage bed; this enters every pore of Sobur. In great pain he is carried back to his royal home. His wife, a dagger in her hand, starts for the prince's house. She sits down under a tree to rest; the young of a pair of birds, Bihamgama and Bihamgami, on that tree, are threatened by a serpent. This she cuts in two; the parent birds return and are told by the young how they had been saved. Then the bride overhears the two birds say that, if the dung on the soil about there be ground up and spread on the body of the prince, he will be cured. Moreover, that he, Bihamgama, can take the young lady on his back. She gathers the dung, is carried by the bird, accomplishes the cure, and lives happily as queen of King Sobur. Andrew Lang, *The Olive Book*, p. 127, manipulates the story so as to introduce a princess Diwani, and two monkeys.

In Vikrama Carita (*Indische Studien*, xv. 344) the overhearing motif promotes king Vikrama's standard rôle as a sort of Harūn-ar-Rashīd. Roaming by night he finds himself under a tree and hears the conversation of some birds: 'What wonderful thing has any one of us seen to-day?' Some bird answers: 'I am sorely grieved to-day. In the ocean on an island lives a Rākṣasa king to whom is offered daily a human being from one house after another. It is the turn of a friend of mine in a previous birth to offer his little son.' Vikrama, in obedience to his āudarya, goes and offers himself in place of the boy. The Rākṣasa, seeing him serene of countenance in his high purpose, asks him if he is not afraid of death. Vikrama tells him to attend to his business. The Rākṣasa, pleased, tells him to choose a boon. Vikrama says: 'From this day on desist from killing living beings.' The Rākṣasa consents.

In Parker, *Village Folk-Tales of Ceylon*, vol. 1, pp. 157 ff., a prince's wife misbehaves with a Nāgayā (cobra), and decides to kill her husband, the prince. The Nāgayā tells her to ask the prince where his death is, and she finds out that it is in his

thumb. The Nāgayā lies in wait for the prince, in order to bite him in the thumb, but is slain by the prince's retinue. The princess has a golden waist-chain made, places the Nāgayā in its case, and puts it round her waist. Then the princess proposes a riddle-contest to the prince: 'I will ask you a riddle. Should you be unable to explain it, I will kill you. Should you explain it, you shall kill me. He agrees, and she says: 'The Nāga belt is the golden waist-chain; explain it, friend!' He fails, so she is to kill him the next day. But the house-divinity living in an ironwood tree knows. The prince's eldest sister, coming for a visit, stays that night under the ironwood tree, overhears a conversation between the house-divinity and his wife (dewatāwā and dewatāwī) in which the riddle is explained. She tells the prince, just as he is about to be beheaded, and in his place is beheaded the princess.

In folk-lore there are a few cases in which overhearing not only saves life, but goes so far as to restore life to some one who has been iniquitously killed. Thus in Stokes, *Indian Fairy Tales*, pp. 5 ff., the Phulmatī Rānī has been killed twice by the hostile machinations of the shoemaker's wife, but she comes to life again in the house of the Indrāsan Rāja's gardener. The Indrāsan Rāja sees her, falls in love with her, and marries her. One night the shoemaker's wife smears her mouth with blood while she is asleep, and next morning accuses her of being a Rakṣas, who was sure to harm her husband. So Indrāsan Rāja cuts his beautiful wife in pieces. The Phulmatī's arms and legs grow into four houses; her chest becomes a tank, and her head a house in the middle of the tank, her eyes turn into two little doves. Indrāsan once rests in the house in the middle of the tank and overhears the two little doves say that he is the man who cut his wife to pieces, but that every midnight the Rānī and her servants come to bathe in the tank. The Rāja must get all their dresses, throw away all the yellow ones, keeping only the red one. The fairy servants pick up the yellow dresses and run away. The Rāja comes back to Phulmatī with the red dress, and she begs for it, because without it she must again die never to come to life again. The Rāja falls at her feet, begs her pardon and they are reconciled. And he gives her back her dress.

In Bompas, *Folklore of the Santal Pargavas*, p. 464, a boy

overhears two birds tell how his murdered sweetheart can be regained. In Dracott, *Simla Village Tales*, p. 236, the hero hears two love-birds talking. One tells how she was the Avar Pari, the heroine, who had been enticed away from the hero, while he slept, and thrown down a well. Reunion follows.

In Frere, *Old Deccan Days*, pp. 136 ff., a Prince Beautiful has died trying to overcome obstacles (perform stunts) to gain the hand of a princess who will accept no one, unless he fulfills her impossible conditions. The king, her father, disgusted with the princess, who has in this way been the cause of the death of many suitors, orders her to be married to the dead prince, and both of them to be taken to the jungle. The princess falls in love with her beautiful dead husband. She overhears the conversation of two jackals, the outcome of which is, that the sap of the leaves of the tree under which the couple are lying should be applied to the ears, upper lip, temples, and also the wounds of the prince. He comes to life, and after further adventures, they live happily.

Related is Bompas, *Folklore of the Santal Pargavas*, p. 309. A boy dies, his mother follows him to the next world. She overhears him telling his heavenly wife that he will be reborn to the same mother. He will then employ a number of ruses to accomplish his death. The mother, of course, frustrates all his efforts.

Next to saving from death, the overhearing motif furnishes the trick for curing disease. So in the story of Prince Lalitāṅga and his faithless servitor, which is told in *Pārçvanātha Caritra* 1. 61 ff.; in a briefer form in *Kathākoça*, pp. 160 ff.; and in *Suvabahuttarikathā*, No. 72 (see Hertel in *Festschrift an Ernst Windisch*, pp. 149 ff.).²⁷ The story runs as follows: Prince Lalitāṅga is given over to well-meant liberality (*dāna*) which he carries to excess. Owing to a disagreement with his father about this matter, he leaves the royal city in the company of a servitor, named Sajjana, who, however, belies his name in being a wicked fellow (*durjana*). While traveling, they discuss the relative merits of virtue and vice as guiding principles of

²⁷ According to Leumann, in a note on p. 239 of Tawney's Translation of the *Kathākoça*, the story is found also among the *Avacyaka Tales*.

life, Sajjana taking the side of vice. They make bets which are decided by judges against Lalitāṅga, who thereby loses to Sajjana his horse, his jewels, and, finally, his eyes. Blind Lalitāṅga sits under a banyan tree, and overhears the conversation of bhārūṇḍa birds. They tell of Puṣpavatī, the blind daughter of Jitaṣatru, king of Campā. Jitaṣatru has had the drum beaten to proclaim that any one who shall cure her of her blindness shall marry her and obtain half the kingdom. There is a creeper under that tree whose sap cures blindness.¹⁸ Lalitāṅga cures his own eyes by the sap of that creeper, travels in the tail-feathers of one of the bhārūṇḍa birds to Campā, cures Puṣpavatī, and marries her. Sajjana ultimately comes to grief.

The version of the Suvabahuttarikathā substitutes characteristically for the Mephistophelian Sajjana, a barber, who is the type of a low-lived person in India.¹⁹ It shows also other signs of folk-lore treatment, and introduces traits from other stories (see Hertel, *Das Pañcatantra*, pp. 127 ff., 279 ff.)

In Kathākoṣa, pp. 55 ff., Madanavatī, beloved wife of king Sīṇhadhvaja of Surapura, is afflicted by an evil smell which arises in her body. She had in a previous birth expressed loathing of the smell of a great hermit whose body, defiled with dirt, perspired in the heat of the sun. When the physicians pronounce her incurable, the king has a palace built in the middle of the forest, and abandons her there, in charge of trusty warriors. The queen, concluding that this is the fruit of her actions in a former life, bears her trial accordingly. She overhears the conversation of a parrot couple which reveals her prenatal fault. The hen-parrot asks her mate, 'My lord, is there any remedy for her complaint?' The cock-parrot says, 'If for seven days she worships the mighty Jina three times a day with sweet-smelling substances, she will be relieved of her affliction.' She does so, and is restored to her husband.

¹⁸ In a note to p. 443 of vol. 3 of Parker's *Village Folk-Tales of Ceylon*, a prince overhears the conversation of two Dewatāwās who tell that the bark of the trees in which they live cures blindness. In Knowles, *Folk-Tales of Kashmir*, p. 231, the bird Sudrabror tells the bird Rudrabror how an unfortunate king who has lost his country, his son, and his feet as well, may regain all.

¹⁹ See Bloomfield, *Life of Pārṣvanātha*, pp. 202 ff. Add Pūrṇabhadra, p. 181 (bis); Jātaka 495.

In *Pañcatantra* 3. 10 (*Pūrṇabhadra* 3. 11, and so on), a prince wastes away because of a serpent in his belly.²⁰ He goes away from home in despair. A certain king is offended by one of his daughters, who, wisely instead of flatteringly, says to him: 'Enjoy, O great king, what is your destiny to enjoy!' ²¹ She is married to the prince, who then happens to go to sleep upon an anthill. She overhears a conversation between the serpent in his belly and another serpent that has come out of the anthill, and learns how to cure her husband. The same story is woven into 'Wanderings of Vicram Maharajah,' Frere, *Old Deccan Days*, pp. 120 ff. Benfey, *Das Pañcatantra*, 1. 370 cites Western instances in which animals reveal the cures for diseases.

Not only death and disease are cured by overhearing, but misfortunes and tricks of fate of all sorts are obviated, or disentangled by the same facile means:

In *Pārçvanātha* ²² 7. 428 ff. queen Rati robs her co-wife *Jayasundarī* of her son, has him deposited in a temple of a divinity, and substitutes for him a dead child. The *Vidyādhara* king of *Kāñcanapūḥ* sees the boy and induces his childless wife to adopt him, under the name of *Madanāñkura*. When the boy has grown up, trained in the arts (*vidyā*) of the *Vidyādhara* race, he roams in the air, and sees his own true mother, *Jayasundarī*, standing sadly at a window of the palace. Falling in love with her, he puts her upon his chariot. She in turn falls in love with him. *Madanāñkura*'s brothers in a previous birth are in heaven, and thru superior insight know that their brother has carried off his own mother. Assuming the guise of a pair of monkeys, they jump upon a branch of the tree under which *Madanāñkura* sits with his mother. The male monkey suggests to the female that they should bathe in the holy bathing place of *Kāmuka*, possessed of the property of turning animals into the glorious state of men. The female refuses, because the human being under them, who had carried off his own mother, was too depraved to have even his name mentioned. *Madanāñkura*, overhearing, gathers that *Jayasundarī* is his mother, and,

²⁰ Cf. Benfey, *Das Pañcatantra*, 1. 369.

²¹ Karma motif: an analog of this story in *Kathākoça*, p. 185; see the author in *JAOS.* xxxvi. §1.

²² This story also in *Kathākoça*, pp. 49 ff.; a similar motif is introduced in the same text, p. 58.

simultaneously, Jayasundarī realizes that Madanāṅkura is her son. By consulting a Muni they verify their relation, and are, in due time, restored to their proper stations as wife and son of king Hemaprabha.

The preceding story is the source of a folk-lore version, narrated by Day, *Folk-Tales of Bengal*, pp. 105 ff., where two calves expose satirically man's brutish ignorance and immorality. Other versions or fragments of this story may be found in Parker, *Village Folk-Tales of Ceylon*, vol. 3, p. 196; Knowles, *Folk-Tales of Kashmir*², pp. 117 ff.; and in Pandit Naṭesa Sāstri's *Story of Madana Kāma Rāja*, as quoted by Parker, *ibid.* p. 197 note.

In Prabandhacintāmaṇi, p. 173, a certain merchant devotes himself to a courtesan. His wife, distressed, consults a man from the country of Gāuḍa, who says: 'I will put your husband into such a state that you can lead him about with a string.' He gives her a drug, she administers it to her husband, and, lo! he becomes a bull before her eyes. She has to bear the reproaches of the whole world in consequence. One day, when she leads her husband to pasture and rests herself under a tree, she overhears a conversation between Īva and Bhavānī from which she gathers that in the shade of that very tree grows a simple which confers on any creature the state of man. The woman thereupon marks out with a line the shadow of that tree; feeds the bull the plants growing within, whereupon he is restored to his original form.

In all preceding instances the uses of overhearing are, as it were, negative, since neither death, disease, nor misfortune are in the usual order of experience. There is another sphere for this motif, positive, brilliant, and fairy-tale-like, namely, when the listener overhears and obtains a tip which leads him out of poverty or lowly station into affluence, royalty, or other high position. There is here one very characteristic type which deserves first treatment, namely, that in which the conversing parties tell of grand benefits which may accrue to others *at their own expense*. Of this they are quite proud, in the manner of the school-boy who boasts of the largest mumps or the most barking cough. Indeed the entire conception foots somehow in popular humor. As a rule there is no reason why the conversers should betray the secret which is sure to make meat of

them, so that in one very classical instance the trait is introduced rationalistically by an episode well calculated to produce preliminary irritation in the souls of the conversers. In *Nigrodha Jātaka* (445) three youths *Nigrodha*, *Sakha*, and *Pot-tika* are returning from the University of *Takkasilā*, where they have finished their education. They arrive at Benares, and pass the night in a temple-court under a tree. Some cocks are roosting upon that tree, and the cock at the top lets a dropping fall upon a cock near the bottom: 'What is that fell upon me?' asks this cock. 'Do not be angry, Sir,' answers the other, 'I did not mean to do it.' 'Oh, so you think my body is a place for your droppings! You don't know my importance, that is plain!' To this says the other, 'Oho, still angry, tho I declared I did not mean it! And what is your importance, pray?' 'Whoever kills me and eats my flesh will receive a thousand pieces of money this very morning: is not that something to be proud of?' 'Pooh, pooh,' quoth the other, 'proud of a little thing like that! Why if any one kills me and eats of my fat, he will become a king this very morning; he that eats the middle flesh, becomes commander-in-chief; he that eats the flesh about the bones, he will be treasurer!' Needless to say, the two cocks soon fulfil their glorious destiny. See also *Siri Jātaka* (284).

In general, however, this fabulous property of birds is overheard and utilized without anything that has passed to motivate it. A parrot and a maina quarrel as to who is superior: he who eats the maina's flesh becomes a minister, the parrot's a king; Temple, *Indian Antiquary* xi. 342, and note; Steel and Temple, *Wide-awake Stories*, p. 139. Cf. also *Ind. Antiquary* iv. 261; xvii. 75; *The Orientalist*, vol. ii, p. 150; Swynnerton, *Indian Nights' Entertainment*, pp. 276 ff.; Knowles, *Folk-Tales of Kashmir*², pp. 78, 167 ff.; Parker, *Village Folk-Tales of Ceylon*, vol. i, p. 80 bottom; *Naṭesa Sāstri*, *The Story of Madana Kāma Rāja*, p. 125. Steel and Temple, on p. 326 of their book, translate the following verse from folk-lore:

'Who kills a parrot and eats him under a tree,
Should have no doubt in his mind, he will be a great king.
Who kills and eats a maina, let him be patient,
Let him not worry, he will be minister for life.'

In Ralston, *Tibetan Tales*, p. 129, a Brahman, skilled in omens, hears a cock crow, and says: 'He who eats the flesh of this cock will become king.' See the foot-note there for important Western parallels. In Jülg, *Kalmükische Märchen*, p. 11, the son of a Khan and his faithful servitor, launched on adventure, overhear the conversation of two frogs, a yellow and a green: 'If the prince and his companion but knew, they could cut off our heads with a stick; if the prince would cut off mine, the golden-yellow frog's head, and his companions thine, the emerald-green frog's head, they would both spit gold and jewels.'

More frequently animate beings do not incidentally immolate themselves in order to elevate the social status of their overhearers. The determinant is here not vanity, but expressed or implied benevolence. The implication of benevolence belongs to the good-fairy type. But to some extent at least the conversation is of the purely *deus ex machina* variety. The story needs it; it is invented, and soon becomes commonplace. Here belongs first of all an important feature of the story of Vāsavadattā (Gray's summary, p. 29): Prince Kandarpaketu, in love with a dream-maiden, overhears the conversation of a parrot with his maina wife. He tells that Vāsavadattā also had seen in a dream a youth of matchless beauty (Kandarpaketu), and that her maid Tamālikā had volunteered to tell him of her love. The lovers are soon united. In Pāṛṣvanātha 7. 87 ff. the two princes Amarasena and Varasena are exiles from court, owing to the intrigues of their stepmother. In a forest they overhear a parrot couple aver that they, the two princes, are worthy of happiness, but that they have not the means of procuring it. The female then tells that on the mountain of Sakūṭa grow two Sahakāra trees, sprinkled by the Vidyādhara (nabhaṭṭara) with their magic art (vidyā). The fruit of one of the trees procures royalty; he who eats the other, from his mouth fall daily in the morning 500 dīnārs. The parrots fetch the fruits: in due time Amarasena eats the fruit of royalty; Varasena that of wealth. Amarasena becomes king, and Varasena, after adventures, becomes yuvarāja (heir-apparent). A parallel story, Jina-kīrti's Pālagopālakathānakam, stanzas 79 ff., shows the two princes Pāla and Gopāla in a similar plight: two air-going ascetics (cāraṇaṇamaṇa) tell them of the good things in store

for them; see Hertel, *Berichte der Königl. Sächsischen Gesellschaft der Wissenschaften*, 1917, p. 15 (i. 79 ff.). Another, *Kathākoṣa*, pp. 125 ff., substitutes a benevolent Yakṣa for the parrot pair; but the parrot pair reappears in the 34th story of the *Gujarātī Pañcākhyānavārttika*; see Hertel, *Das Pañcatantra*, pp. 147 ff. Here, however, the conversation of the parrots is not motivated by benevolence.²³

The *Vikrama Carita* has a similar story in which five Yakṣas are substituted for the standard pair; see *Indische Studien* xv. 359: King Jayāṣekhara of *Padminiṣaṇḍa* is dispossessed of his kingdom in consequence of a quarrel with his relatives. In the company of his chief queen he travels on foot to strange lands. He passes the night under a tree in the neighborhood of a city, and overhears the conversation of five Yakṣas on the tree: 'The lord of this city will die to-morrow; to whom will his kingdom go?' 'To him who sleeps under this tree.' The king goes next morning towards the city whose king has just died. The ministers institute the five ordeals for selecting a king, the *pañcādivyādhivāsana*,²⁴ whereupon, by divine will, Jayāṣekhara succeeds to the kingdom.

In Lescallier, *Le Trône enchanté*, vol. 1, pp. 30 ff., *Vikrama* (*Bekermadjiet*), having lost his kingdom, takes service with the 'particulier' of Guzerat. The latter with his wife has taken residence in the city of *Ujjayinī*, in a quarter near the river. They overhear the yelp of a jackal which resembles a human voice. The wife asks her husband to listen attentively. He hears the jackal say that in the middle of the night there ought to appear floating on the river a corpse bearing four rubies and a ring of priceless value. He who should drag in the corpse and give it to the jackal to eat would instantly find the rubies in his hand, the ring on his finger, and in the sequel would become king in *Ujjayinī* and sovereign of all the country of *Mālava*. *Vikrama* retrieves the corpse, finds the jewels on his

²³ Some features of this story in Swynnerton's *Romantic Tales from the Panjāb*, pp. 410 ff.; Steel and Temple, *Wide-Awake Stories*, pp. 138 ff.

²⁴ See Edgerton, *JAOS.* xxx. 158 ff.; J. J. Meyer, *Hindu Tales*, pp. 131, 212; Hertel, *Das Pañcatantra*, p. 374; Bloomfield, *Life of Pārāvānātha*, pp. 199 ff.

person, liberates Ujjayinī from the exactions of an evil demon, and duly becomes king.²⁵

In *Kathās*. 26. 1 ff. Çaktideva, in search of the golden city, suffers shipwreck, but manages to save himself by the branch of a large banyan tree which grows on the shore. This tree is inhabited by great birds of the nature of vultures. He overhears one of them say: 'I went to-day to the golden city to disport myself, and to-morrow morning I shall go there again to feed at my ease.' Çaktideva hides himself in the tail-feathers of that bird,²⁶ reaches his goal, and in consequence marries four beautiful sister princesses.

In *Garcin de Tassy*, *Rose de Bakaoli*, p. 371, a prince overhears a jay tell her brood how to reach a certain tree, the bark of which may be made into a cap of invisibility. Its fruit makes one able to disguise one's self at will and to remove disguise; grants invulnerability and power to fly thru the air; and its leaves heal wounds. The same in *W. A. Clouston*, *Group of Eastern Romances and Stories*, p. 298. In *O'Connor*, *Folk-Tales from Tibet*, p. 160, an unfortunate boy hears two ravens discussing his case. Following their advice, he proceeds to a certain village nearby, where good fortune attends him. In *Chilli*, *Folk-Tales of Hindustan* (2d ed.), p. 193, a princess overhears a parrot telling a maina that she (the princess) looks foolish with only one ruby in her hair. The princess sets wheels in motion to make her secure more rubies.

To some extent magic or fabulous overhearing passes from the sphere of worldly aggrandizement into that of moral or spiritual gain; it is worthy of remark that the oldest two instances of overhearing, namely, that of *Chāndogya Upaniṣad*, quoted above p. 312, and the illustration following here, are from this quasi-religious sphere: In *Mahābhārata* 13. 42 *Vipula*, a trusted pupil of the great *Rishi Devaçarman*, has saved the honor of *Ruci*, *Devaçarman's* wife. During *Devaçarman's* absence from home *Vipula* had been left in charge of *Ruci*, to preserve her against the amorous advances of *Indra*. This he had done suc-

²⁵ Similar stories in *Dracott*, *Simla Village Tales*, p. 3; *Knowles*, *Folk-Tales of Kashmir*, pp. 177 ff.

²⁶ Many Western parallels to this mode of travel in *Tawney's Translation*, vol. 1, p. 221, note.

cessfully by entering her soul and completely controlling her actions, so as to make her, who was naturally wayward, impassive. Indra had to slink away discomfited.²⁷ Now Ruci's sister Jyeṣṭhā was the wife of Citraratha, king of the Aṅgas. Ruci is invited by her to a feast, at which she appears adorned with flowers that had fallen from a heavenly nymph (Apsaras). Jyeṣṭhā covets similar flowers, whereupon the Sage Devaçarman, Ruci's husband, orders that same disciple, Vipula, to fetch them. On the way he overhears two dancers and six dice-players swear, anent their contests, that they would tell the truth, lest they should share Vipula's future fate. Vipula is conscious of sin, in that he has not told his master that he had penetrated into Ruci's soul. Devaçarman explains to Vipula that the two dancers are day and night;²⁸ the six dicers, the seasons. From them nothing can be hidden. And he pardons his offence.

In Pārçvanātha Caritra 2. 517 ff. a teacher, named Kṣīrakadamba, is teaching a class of three boys, the king's son included, on the palace roof. He overhears two ascetics flying thru the air (cāraṇaḡramaṇa) say to one another: 'One of these boys will go to heaven; the other two to hell.' Kṣīrakadamba, sorely grieved, wishes to find out which is which. So he gives to each of the boys a 'dough-cock' (piṣṭakurkuṭa) ²⁹ saying: 'These are to be slain where no one sees.' Two of the boys 'slay' their cocks in lonely places, but the third reflects: 'Yonder Sun sees; I see; the birds see; the Protectors of the World see; and all that are gifted with higher knowledge see. Therefore I must not slay the cock; the Teacher has merely desired to test our intelligence.'

In Pañcatantra 2. 5 Somilaka, a poor weaver, leaves his native village to try his fortune at a distance. In three years' time he saves 300 gold pieces with which he returns home. Passing the night under a fig-tree, he hears the conversation of two men of terrifying aspect. One says: 'I say, Doer, you know full well that this Somilaka may not possess more than is

²⁷ See the author in Proc. Amer. Philos. Soc., Vol. LVI, pp. 7 ff.

²⁸ Cf. the two women at the loom—day and night, Mahābh. 1. 3.

²⁹ See Bloomfield, Life of Pārçvanātha, pp. 195 ff. Analog to this story, Silavimaṇisana Jātaka (305): 'There is no such thing as secrecy in wrong-doing'; cf. Morris, Folk-Lore Journal iii. 244.

needful to feed and clothe himself with.' The second says: 'Ah, Deed, it is my duty to grant them that labor rewardful fruit. The outcome is in your hands; do you therefore take his gold away.' Somilaka's gold vanishes. He tries again; again it vanishes. He then attempts suicide, but, in the sequel, is taught to be satisfied to enjoy what he has, as he goes along.

In *Pārçvanātha Caritra* 8. 257 ff. the converted thief *Çrī-gupta*, while passing the night on the branch of a banyan tree, overhears the conversation of a parrot couple. The male tells the female that he has learned from a certain Sage that there is a holy bathing place (*tirtha*) at *Çatrumjaya* to which all the blessed *Sādhus* beginning with *Çrīpuṇḍarika*, have resorted; by bathing there one may rise in the scale of existences. *Çrī-gupta* asks the parrot to communicate to him the instruction which he had from the Sage. Thereupon he turns ascetic, goes to heaven, and in due time attains to perfection.

In *Pārçvanātha* 3. 382 ff. a young parrot finds refuge in a hermitage. There he overhears the abbot tell his pupils that a mango tree upon a certain island in the middle of the ocean had been bedewed with ambrosia, and that its fruit therefore restored youth, by curing deformities, sickness, and old age. The young parrot, mindful of his decrepit parents, worn out with age, considers that he may now pay the debt of their love. He flies to the magic tree and fetches for them one of the mangoes.

In *Kincaid, Deccan Nursery Tales*, p. 97, a king overhears the lamps, at *Dīvālī* time, relate the true story of his calumniated daughter-in-law. He restores her to favor. *Ibid.*, p. 109, a man overhears a bullock and a dog, his own father and mother reborn, tell of the bad treatment he gave them. In *Bompas, Folklore of the Santal Pargavas*, p. 100, a villager overhears a bullock tell another that the king's elephant owes it Rs. 500, being a debt incurred in a previous existence. He declares that he can, for that reason, defeat the elephant in a fight. The fight is arranged; bets are made; the bullock is victorious. In *Upreti, Proverbs and Folklore of Kumaun and Gashwal*, p. 340, a *Baniya* overhears an image of a deity say that a certain Pandit is to receive Rs. 1000 on a certain day. He buys the Pandit's proceeds of him for that day for Rs. 100. But when the day comes, the Pandit gets no money. The *Baniya*, in anger, slays the

image. The image holds him fast, and, before letting him go, makes him pay the entire sum to the Pandit. The same story in *Ind. Antiquary* ix. 1.

In considering, finally, the cases of natural or empirical overhearing we note, in the first place, that they are fewer and more heterogeneous. Overhearing in the world of real things can be only occasional when practised honestly, and can hardly be expected to develop into many varied types. Moreover it can take place only between human or quasi-human beings, which brings down the motif from the romantic to the obvious and monotonous. At its best empirical overhearing is either dramatic, or anecdotal. There is little doubt that the motif, as a whole, owes its popularity with the story-tellers to its fabulous or mysterious side, that in which *bhāruṇḍa* birds, ogres, howling jackals, and mysterious voices report the fanciful possibilities of the fairy world, where the canons of time, space, number and every sobering empirical experience are annulled. But for its magic, overhearing would scarcely figure as a prime factor in the technique of fiction; its empirical instances might pass unnoticed.

The tendency to employ empirical overhearing in anecdotes is well illustrated by our first two cases. In *Parīṣiṣṭaparvan* 8. 290 ff. *Cāṇakya*, the wily minister of *Candragupta*, having been defeated in an attempt to conquer *Pāṭaliputra*, is fleeing along with the young king, and arrives at the hut of an old laboring woman.³⁰ She has just prepared supper for her children, and one of them, greedily putting his finger into the middle of the dish, is burnt and begins to cry. The crone rails at him for being as big a fool as *Cāṇakya*. *Cāṇakya*, overhearing himself alluded to in such terms, enters the hut, and asks the woman the meaning of what she has just said. The woman replies that the child had burned his finger, because he would eat from the middle of the dish, instead of from the outer part which was cool: similarly, *Cāṇakya* had been defeated, because he had not secured the surrounding country before attacking the stronghold of the enemy. *Cāṇakya* takes the lesson to heart.

³⁰ *roravṛddhā*: see *rora*, *ib.* 8. 72; *Ḡalibhadra Carita* 1. 91 = *rāura*, *Parīṣvanātha Caritra* 8. 221. The words seems to be restricted to *Jāina Sanskrit*.

In Kathāprakāṣa (Eggeling in Gurupūjākāumudī, pp. 123 ff.) King Vīrasīṅha makes inquiry in the durbar (sabhā) as to the abilities of young Bhāravi, the future great poet. His father tells the king that Bhāravi is a perfect ignoramus. Bhāravi, furious, is determined to slay his father. Sword in hand, he steals to his bedroom, where he overhears his mother reproaching his father for this defamation of his own son. His father satisfies his mother by telling her that he did not wish to praise Bhāravi to his face, but that, in fact, there is not his like in the sabhā. Bhāravi falls on his knees, and begs his father to forgive his intended crime.

The anecdotal quality of overhearing is marked strongly in Pañcatantra 2. 2, where the motif is merely introductory to the real point of the anecdote. Tāmracūḍa, a monk, narrates how he found shelter in the house of a Brahman, and overheard a quarrel between the latter and his wife. The Brahman says: 'O lady, to-morrow the sun enters its northerly course, and I shall go for alms. You must, in honor of his majesty, the Sun, give sesame to a Brahman.' Quoth she: 'Whence have you that are stricken with poverty sesame to give; since the day I married you I have had neither dainty nor ornament from you?' When he insists she finally recalls that she has a small stock of sesame. This she winnows, puts into water, and places in the sun. A dog makes his water into it. She decides to swap the winnowed sesame for unwinnowed, arguing that people will regard that a good bargain. She goes from house to house until she finds a certain housewife willing to make the exchange. But the housewife's husband, when he hears of the bargain, tells her to throw the sesame away: 'Not without purpose did Mother Cāṇḍilī offer winnowed for unwinnowed sesame; she had her reason surely!'

Again, the quality of anecdote is marked very clearly in part of a story in Neogi, *Tales Sacred and Secular*, p. 87: A childless king is looked upon with suspicion by his subjects, as being a harbinger of evil. Even the sweeper of the palace does not care to see his face the first thing in the morning, lest the day should not pass well with him. He eats his breakfast before seeing the king's ill-omened face. His breakfast over, the sweeper goes to work. A female of the palace notices him chewing betel, and says: 'The Mālee, chewing betel; have you broken

your fast so early?' 'I have,' returns the Mālee, 'I could not bear to go half empty every day from having seen the childless king's face the first thing in the morning.' The sweeper's answer is gall and wormwood to the king who happens to overhear it. Thru the power of a Yogin he obtains children, but on the condition that the youngest son is to be given to the Yogin who intends him for sacrifice.

The dramatic element finds its opportunity in connection with another motif, namely, the vulnerable spot (*chidra*)³¹ of an enemy or demonic being. In *Kathās*. 11. 31 ff.³² king Caṇḍamahāsena pursues a boar in the forest. The boar enters a cave into which he is followed by the king. There he is confronted by a beautiful weeping maiden, Aṅgāravatī, who tells him that the boar is her father, the Dāitya (demon) Aṅgāraka; that she has fallen in love with him at sight, and is weeping because he is in danger of being devoured by her father. He bids her go before her father, to weep in front of him (cry trick), and to say: 'If any one were to slay thee, what would become of me?' She does so, and the Dāitya, laughing, says: 'Who could possibly slay me. I am invulnerable; only in my left hand is there an unguarded place, and that is protected by the bow.' The king, in concealment, overhears. Soon the demon takes his bath and proceeds to worship Śiva. At that moment the king rushes up and challenges him to fight. The demon, without interrupting his silence, lifts up his left hand to signal that he must wait a moment. The king immediately smites him with an arrow in that hand which was his vital spot.

Finding the weak spot also leads up to the confession of Rakṣashood. The idea that the practices of a wizard (*yātudhāna*) or demon (*rakṣas*) give rise to suspicion, accusation, and, finally, confession of demonhood, goes back to the very earliest Hindu conceptions; see the hymn RV. 7. 104, especially stanzas 14 ff. In Jülg, *Kalmükische Märchen*, pp. 27 ff. a fake wizard, who has been called in to cure a sick prince, overhears the conversation of two Rākṣasas, one of them the wife of that prince;

³¹ 'Heel of Achilles'; the motif begins in *Mahābh.* 13. 159; 16. 9; see also Parker, *Village Folk-Tales of Ceylon*, vol. i, p. 157, and above, p. 319 top.

³² The story is repeated in *Kathās*. 112. 26 ff. For parallels see Tawney's Translation, vol. i, pp. 70 note, 572; vol. ii, p. 486 note.

the other a buffalo. Both these Rākṣasas believe that the fake wizard understands their nature, which he did not before he had overheard their conversation. In that they had agreed that, if any one commands them to show their true nature, they must obey. The wizard gives orders that, on the next day, all men should appear armed, and all women with bundles of fagots. He commands the Rākṣasas to show their nature; the men slay the buffalo Rākṣasa, and the women burn up the female Rākṣasī.

Otherwise empirical overhearing occurs either as a prime or progressive motif in the ordinary movement of a story. As such it might be featured in any modern drama, story or skit. Thus in the course of the Rasālu cycle, Swynnerton, *Romantic Tales of the Panjāb*, p. 135, Raja Hodi, the paramour of Koklā, Rasālu's queen, overhears a washerwoman discussing his case with her husband; or Rasālu himself, in distress at his misfortune, overhears the same couple discussing his troubles (l. c. p. 145). Charms and incantation are frequently overheard, so as to bring the talkers to grief. Thus in the Mukunda stories, treated last by Bloomfield, *Proceedings of the American Philosophical Society*, LVI, pp. 12 ff.; or in Kathās. 20. 114; 37. 33. In the 'butter-blind' Brahman story, *Pañcatantra* 3. 16, a Brahman overhears by a ruse a conversation between an image of a goddess and his wife, which convinces him of her adultery, and enables him to destroy her paramour, and cut off his wife's nose.

In Jülg, *Kalmükische Märchen*, p. 53, a poor man overhears the conversation of an aged couple regarding the disposition of their unmarried daughter, Suvarṇadhari, and their wealth. They agree to consult the statue of a Bodhisattva. The poor man hides within the statue, and when they consult it, he answers that they must bestow their daughter upon the man who appears first next morning at the door of their house. He goes there early in the morning and thus obtains Suvarṇadhari and her *dot*.

In Kathās. 19. 16 ff.³³ a wastrel merchant, Devadāsa, loses his all in gambling, and is abandoned by his wife who returns to her father. Devadāsa decides to ask his father-in-law for new

³³ A similar story with different dénouement, Kathās. 21. 54 ff.

capital, but shrinks from entering his house on account of his ragged condition. He goes to the market-place and crouches by night outside of some shop. Observing his wife entering that shop for an assignation, he applies his ear to the door, and overhears the woman say to her paramour, that her husband's great-grandfather had secretly buried in the courtyard of his house, which now belonged to Devadāsa, four jars of gold, one in each corner. Devadāsa returns to his house, digs up the treasure, and sells the house for a large sum to his rival. When the latter fails to find the treasure he wants his money back; an altercation arises, and they both go before the king. The king has the wife summoned, ascertains the truth, and punishes the paramour with loss of all his property. Devadāsa cuts off the nose of his wife, and marries another.

In Kathās. 45. 277 ff. king Sūryaprabha, neglectful of being off with the old love before he is on with the new, angers two of his loves, Kalāvati and Mahallikā, so that they run away from him. He sends his minister Prabhāsa after Kalāvati who has fled to the under-world. Prabhāsa reports that he went to the private apartment of Kalāvati in the under-world, where he overheard the conversation of two maids. The one said: 'Why is Kalāvati distressed today?' The second said: 'There is at present in the under-world Sūryaprabha, who in beauty surpasses the god of love. She went secretly and gave herself to him. And when she had repaired to him to-day of her own accord at night-fall, Mahallikā chose to come there too. Our mistress (Kalāvati) had a jealous quarrel with her, and was in consequence preparing to slay herself, when she was seen by her sister Sukhāvati and saved.' The tangled sequel of the story does not concern our theme.

In Pārçvanātha Caritra 2. 839 ff. two sons of queen Madanavallabhā who have been separated from her as well as from their father, king Sundara, guard the camp of a certain merchant, in which their mother is employed as a menial. The boys converse about their past adventures, and are overheard by their mother who in this way recognizes them and embraces them. As the result the entire family is happily reunited.⁸⁴

⁸⁴ Cf. S. Devi, *The Orient-Pearls*, p. 18: A mother overhears her lost sons relating their adventures, recognizes them, and is reunited with them.

In Jülg, *Kalmükische Märchen*, p. 31, the wife of the Khan Kun-snang, desires her son Moonshine to succeed to the throne of her stepson Sunshine. She feigns a pregnant woman's longing for Sunshine's heart. Moonshine overhears her conversation with the Khan. The two boys, devoted to one another, escape, experience notable adventures which land them in royalty, and, when they return in state, the wife of the Khan gets a fright at their sight, spits curdled blood, and dies.

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II.—NAMES OF STINGING, GNAWING, AND RENDING ANIMALS.

PART II.

Crickets, locusts, cicadas etc. are variously described: as 'a sharp point, peg, pin,' etc., in reference to the conical shape of the body; as 'devourers; gnawers,' from their destructiveness; as 'gnawers, crunchers, creakers,' in reference to the noise produced by their stridulating organs; and as 'hoppers, springers,' from their saltatory habits. This last group is here omitted. To these are added a few examples of boring insects named from the sound they produce.

104. Skt. *ḡalabhāḡ* 'locust': *ḡalāḡ* 'staff, sharp point, prickle.' Cf. No. 102.

105. Gr. *ἀκανθίας* 'a prickly thing; a kind of cicada; a kind of fish,' *ἀκανθα* 'thorn, prickle, thistle.'

106. Gr. *ἀκρίς* (-δ-) 'locust': *ἄκρις*, *ἄκρα* 'point, end,' *ἄκρος* 'sharp.'

107. Gr. *κερκώπη* 'cicada': *κέρκος* 'tail; a little animal that injures the vine,' *κερκίς* 'staff, rod, peg, pin.'

108. Gr. *κόρνοψ* 'a kind of locust': Skt. *kr̥nāti* 'wound,' Gr. *κείρω* 'cut.' Cf. No. 24.

109. Gr. *πάρνοψ* · *ἀκρίδος εἶδος*: *περόνη* 'anything pointed for piercing or pinning.' Cf. No. 25.

110. OE. *hāma* 'cricket,' OHG. *heimo*, NHG. *heimchen*: Germ. **haiman-* 'sharp point,' with which compare OE. *hān*, ON. *hein* 'hone.' Cf. No. 30.

111. Goth. *þramstei* 'locust': base **terom-* 'point, end' in ON. *þromr* 'edge, brim,' NE. *thrum* 'the fringe of threads which remains attached to a loom when the web has been cut off,' MLG. *drom*, *drum* id., OHG., MHG. *drum* 'Endstück, Ende, Stück, Splitter,' Skt. *tārman-* 'Spitze des Opferpfostens,' Gr. *τέρμα* 'goal-post, end,' Lat. *terminen*, *terminus*, root **tere-* in Skt. *tārati* 'setzt über, macht durch,' Av. *tar-* 'durchdringen,'

etc., or Lat. *tero* 'rub,' *terebrā* 'borer,' Gr. *τορεῖν* 'bore through,' Skt. *trṇam* 'blade of grass, grass,' Goth. *þaurmus* 'thorn,' etc.

112. Lith. *skeris* 'Heuschrecke, locust,' Gr. *σκαρίς* 'a worm in the intestines; the larva of a marshbug' (this is no jumper!), OHG. *scero* 'mole': *sceran* 'cut; devour.'

113. Lith. *žiógis* (devourer) 'locust': *žiógauti* 'yawn,' *žióti* 'open the mouth,' Lat. *hiāre*.

114. Gr. *μάστραξ* 'mouth, beak; locust,' *μαστράζω* 'chew, eat.'

115. Lat. *cicāda* 'cicada': *cicātria* 'scar, wound,' *calamitas* (*cadamitas*) 'injury, damage, loss,' Gr. *κῆδω* 'injure, annoy, trouble,' Skt. *kadanam* 'destruction.'

116. Lat. *lōcusta*, *lūcusta* 'locust; a kind of lobster.' If the original form is *lōcusta*, we may compare *lacer* 'torn, mangled; rending, tearing,' *lacero*, 'tear to pieces, mangle; censure, rail at, slander,' Gr. *λακίς* 'rent, rending; tatter,' *λακίζω* 'tear, rend,' *ἀπέληκα* · *ἀπέρωγα* Hes., root **leq-*, **loq-*, **lōq-*, also in OS., OHG. *lahan*, pret. *lōg*, *luog* 'tadeln, schelten, lacerare,' *lastar* 'Schmach, Fehler, Laster,' OFris. *laster* 'Verletzung, Beschädigung,' etc.

116^a. Gr. *βροῦκος*, *βροῦχος*, Cret. *βεῦκος*, *βρύκος* 'a kind of locust': *βρύκω* 'bite, devour,' *βρύχω* 'gnash the teeth,' OBulg. *grysti* 'bite, gnaw,' Serb. *grīsti* id.: *grīzica* 'moth.' Cf. No. 70.

117. ChSl. *chrustū* *βροῦχος*, *locusta*, *chruští* *κάνθαρος*, *scara-baeus*, Russ. *chruščū* 'Maikäfer,' *chruščakū* 'Mehlwurm': *chrústat* 'nagen, knabbern,' etc. Berneker Et. Wb. I, 403.

118. MLG. *krīte* 'cricket': *krīten* 'schreien,' MHG. *krīzen* 'scharf schreien,' etc.

119. MLG. *krīkel*, *krekel* 'cricket,' Du. *kriek*, *krekel* id. (whence French *criquet*, NE. *cricket*): Du. *krieken* 'chirp,' NE. *creak*, MLG. *krīken* 'streicheln.'

120. Lith. *grėžė* 'ein Holzwurm, der hörbar im Holze bohrt; ein Schnarrvogel, Drossel'; *grėžiū* 'knirsche.'

121. Russ. *klopū* 'bedbug, cimex,' Serb.-Cr. dial. *klōp* 'tick, Ixodes ricinus,' Sloven. *klōp* id. If the name was applied primarily to a beetle called by popular superstition death-watch because of the ticking sound it produces, we may compare ChSl.

klopotati 'stridere, strepere,' Bulg. *kló pam* 'klopfe, schlage,' *klopótŭ* 'bringe zum Weinen; intr. wimmeln (von Ungeziefer),' Sloven. *klopòt* 'Geklapper,' *klopotáti* 'klappern, plappern,' etc.

Shrews and moles may be described as sharp or pointed in reference to their pointed noses, or as gnawers, cutters. The mole is also described as an earth-thrower, mound-maker, or as a burrower. For NHG. *spitzmaus*, NE. *shrew-mouse*, OE. *scréawa*, *scierfemūs*, *hearma*, Lith. *kertūs* 'shrew-mouse' see IF. XVIII, 20 f.; for MHG. *molt-werf*, OHG. *scero* cf. Kluge s. v. *Maulwurf*.

122. Gr. *μνοξός*, *μνωξός* 'dormouse, hamster, mole' (Prellwitz), 'marmot' (Boisacq) was a term applied originally to a mouselike animal with a sharp nose. Compare *μῦς*, gen. *μνός* 'mouse' and *ὄξυς* 'sharp, keen, cutting,' *ὄξυς* 'beech; spear,' Lith. *akstis* 'spitziges Stöckchen' (cf. Prellwitz², 333), Skt. *ákṣuḥ* 'stake,' perhaps also in *tarákṣuḥ*, *tarákṣaḥ* 'hyena' (sharp-point, sharp-tooth).

123. Lett. *smizens* 'the black shrew; a piece of wood that will not burn': Lith. *smeĩgti* 'etwas möglichst Spitzes wohin ein stechen,' *smaĩgas* 'Stange, Stock,' MLG. *smick* 'der vorderste Teil einer Peitsche,' MHG. *smicke* 'Geissel; Schmiss, Wunde,' *smecker* 'schlank, schmal, schwächig'; Gr. *σμήκρος*, *σμίλη*, etc. Cf. No. 147.

124. Gr. *σκάλοψ* 'mole' probably does not mean 'the digger, burrower' as explained by Prellwitz and Boisacq, but rather 'the sharp-pointed.' Compare *σκόλοψ* 'anything pointed, pale, stake,' *σκάλη* 'knife, sword,' *σκαλμός* 'pin or thole to which the oar was fastened,' *σκῶλος* 'a pointed stake, thorn, prickle.' Similarly OHG. *scero* 'mole' may mean 'cutting, sharp' in reference to its nose rather than 'cutter, digger.' Cf. No. 101.

125. Gr. *σπάλαξ*, *ἀσπάλαξ*, *σφάλαξ*, *ἀσφάλαξ* 'mole': *σφάλαξ* 'buckthorn' (*σφαλάσσειν* · *τέμνειν* · *κεντεῖν* Hes.), *ἀσπάλαθος* 'a prickly shrub': *ἄσπαλος* 'fish.'

126. Lith. *kūrmis*, Lett. *kurmis* 'mole' (**q̃r̃mis*), OE. *hearma* 'shrew-mouse' (**qormon-*): OE. *hearm* 'grievous, cruel; injury, harm, loss,' *hearmian* 'harm, injure,' OHG., OS. *haram*, *harm*, Gr. *κορμός* 'trunk of a tree, log,' *κέρμα* 'morsel,

particle; small coin,' *κεματίζω* 'mince into small pieces; coin into small money; change large coin for small,' Lett. *kurmāt* 'trödeln, nuscheln,' Gr. *κείρω* 'shear, cut,' Skt. *krñāti* etc. (cf. No. 24), Lith. *kertù* 'haue scharf,' *kertùs*, *kertiukas* 'Spitzmaus.'

127. Russ.-ChSl. *kroto-ryja* 'mole,' Russ. *krotù*, LRuss. *krot*, *krut*, Bulg. *krüt*, etc. are compared with Lith. *krutùs* 'rührig,' *krutėti* 'sich rühren,' *ap-si-k* 'seine Arbeit tun,' *krūtulioti* 'sich ein wenig bewegen' (cf. Berneker I, 631). But these meanings give no satisfactory explanation for mole. Related words in Germ., however, indicate that the mole is here described as a 'thrower' (i. e. of earth, mold, exactly like OHG. *moltwurf*). Compare MHG. *rütten* (**hrudjan*) 'rütteln, zer-rütten,' *rütteln*, 'schütteln,' Norw. dial. *rjoda* 'spread out, throw out, strew, scatter,' ON. *hrióða* 'strip, disable; unload, clear away; belch forth,' *hroðe* 'refuse, offal,' OE. *hrypig* 'in ruins,' *hrēape-mūs* 'fluttermouse, bat' (cf. Mod. Phil. V, 277).

Or Slav. **krütü* 'mole' as 'heaper': Lith. *kráuti* 'pile up,' *kruvù* 'pile, heap,' etc.

128. Lat. *talpa* 'mole' may mean primarily 'Häufiler' (cf. Walde², 761 with lit.) or may better be referred to words there given with the primary meaning 'space, passage, burrow.' Compare especially Lett. *tīlpe* 'Kramkammer, Packwagen, storeroom,' *telpu*, *tīlpt*, Lith. *tīlpti* 'have room in,' Skt. *tālpa*, *tālpah*, *talpam* 'Lager, Bett, Ruhesitz': *talam* 'Fläche, Ebene, Handfläche, Fusssohle,' Lat. *tellus*, etc. These are better separated from OBulg. *tlūpa* 'turba,' Lett. *tulpitēs* 'sich häufen.'

129. Gr. *σιφνός* (burrower) 'mole': *σίφων* 'an empty or hollow body, pipe, tube,' *σιφνός* *κενός*, Lat. *tibia* (Walde², 778; Boisacq 867).

Hares and rabbits are described as 'burrowers'; as 'docked, stub-tail'; as 'lean, lanky'; as 'lop-eared'; as 'ass-eared'; and as 'scrapers, cutters, peelers.' The only certain name taken from the color is Russ. *sěrjakū* 'gray hare': *sěryj* 'gray.' But this does not justify us in deriving a word for hare in general from a word for gray. Quite naturally the adjectives fleet, nimble may be applied to the hare. Hence such terms as Gr. *σκίναξ* 'quick, nimble,' *subst.* 'hare.'

130. Lat. Iber. *cuniculus* 'underground passage: rabbit.' Cf. No. 153.

131. Lith. *triùszkis*, *trùszkis* 'Kaninchen, rabbit,' Lett. *trusche*, *trusis*, Pol. *trusia* id.: Lith. *triùszis*, *trùszis* 'Rohr, Schilfrohr, reed,' Lett. *truschi* 'Binsen, rushes,' base **trēuk-* 'press, bore': Lith. *triùszkinti* 'zermalmen, bes. von hohlen rohrartigen Dingen,' Lett. *trausls* 'zerbrechlich, spröde,' root **trēu-* in Gr. *τρώω* (press, rub) 'afflict, distress,' *τρώμα*, *τρώμη* 'hole,' *τρώπη* id., *τρώπανον* 'borer, auger,' *τρυνάω* 'bore, pierce through,' Lith. *trupūs* 'friable,' *trupū* 'crumble,' etc.

132. Russ. *kúcyj* 'docked, short-tailed; hare,' Pol. *kuc*, *kucyk* 'horse of small size; animal without tail,' etc. (Berneker I, 636).

133. NE. *bun*, *bunny* 'rabbit': NE. dial. *bun* 'a dry stalk; the dry stalk of hemp stripped of its rind; the tail of a hare,' Gael. *bun* 'stump, stock, root; a short, squat person or animal,' Manx *bun* 'a thick end, butt-end' (Cent. Dict.).

134. NE. *scut* 'a short tail, as that of a rabbit or deer,' dial. *scut* 'stubby tail of the hare; hare,' *scut* 'short, as a garment,' *scuttick* 'fragment, particle; coin of smallest value'; *scuddick* 'the lowest measure of value; a small coin; a fragment, particle,' *skiddick* id.; 'a puny, deformed person or animal,' *scuddy* 'naked, esp. of an infant or unfledged bird; scant, too small.'

135. Lett. *fak'is* 'hare,' **gōqis* 'stub, stubtail': Norw. dial. *kage* 'low bush,' Swed. dial. *kage* 'stump,' MDu. *kegge*, Du. *keg*, *kegge* 'wedge,' NHG. dial. *kag* 'Kohlstengel, Stumpf,' OHG. *kegil* 'Pfahl, Pflock,' MHG. *kegel* 'Knüppel, Stock; Kegel; Eiszapfen,' OE. *cæg* 'key.' With these compare **gēg-*, *gōg-* in MLG. *kāk* 'stake, pillory,' MDu. *kāke*, Du. *kaak* id., Lith. *žāgaras* 'dry branch,' *žāgrė* 'plow,' Bulg. *žegla* 'wooden pin to bind two parts of a yoke' (cf. Franck², 283), Norw. dial. *kōk* 'clod of earth,' MLG. *kōke* 'cake,' OHG. *kuohho* 'Kuchen,' OE. *cēcel* 'little cake; morsel,' Swed., Icel. *kaka* 'cake,' NE. *cake*.

136. MDu. *robbe*, *robbeken* 'rabbit' (Kil.): Norw. *rubb* 'rope-end, stub, piece, end of anything,' *rubba* 'rub, scrub; scale (fish),' EFris. *rubben* id.; 'pull, tear,' NE. *rub*. Cf. No. 98.

137. Lat. *lepus* 'hare,' perhaps 'stub, stubtail, bobtail,' rather than 'the thin, lanky.' In either case related to Gr. λέπω 'peel, strip off,' λεπτός 'thin, fine, lean, small, weak,' Russ. *lepénĭ* 'Stückchen, Fetzen, Abschnitzel,' *lépestŭ* 'Lappen, Stück; Blumenblatt,' *lepestít* 'zerstückeln; Blumenblätter abreissen,' Gr. λέπος 'rind, bark,' etc. Or *lepus* may mean 'the peeler.'

138. Gr. λειρός 'leveret': λειρός 'thin, pale.' Here certainly the description refers to the shape, not the color.

139. Cret. κεῖῆνας·λαγωούς Hes., κεῖῆν (hollow-flank): κενός, κενεός 'empty, hollow,' κενών 'the hollow of the flank.'

140. Hom. λαγώς, Ion. λαγός, Att. λαγός 'hare' is explained as having as its last element οὖς 'ear' (Prellwitz, Boisacq). In this case the word means 'lop-ear': λαγαρός 'slack, hollow, sunken; pliant,' λίγω 'cease,' Germ. *laka-, *slaka-, *slōka- 'slack,' etc., and would apply only to the lop-eared variety, which is comparatively rare. Otherwise the word might be descriptive of the thin body of the hare. This would better explain the use of the word as the name of a fish.

141. NPers. *xergōš* 'hare'; *xer* 'ass,' Skt. *kharah* id. and NPers. *gōš* 'ear,' OPers. *gauša-*, Av. *gaoša-* id. (Horn 473). This is an appropriate description of the hare, whose ears are usually long and erect.

142. Lith. *kiszkiš* 'hare': *kiszti* 'stick in,' *kaiszti* 'schaben,' OPruss. *coysnis* 'comb,' to which may belong Skt. *kēṣaḥ* 'hair of the head.'

143. OE. *hara* 'hare,' ON. *here*, OHG. *haso* id. etc. Germ. **hasan-* *hazan-* may represent a pre-Germ. **qoson-* 'scraper, peeler': Lith. *kasýti* 'scratch,' *kàsti* 'dig,' Lett. *kast* 'rake,' *kasit* 'scrape, scratch, rake,' OBulg. *česati* 'comb; strip, strip off (berries, fruit),' Russ. *česát* 'comb, scratch, heckle,' etc. Or compare *hare* with the following.

144. Skt. *çaçāḥ* 'hare' for **časah*, OPruss. *sasnis* id. etc.: Skt. *časati* 'cut,' *castrám* 'knife,' Lat. *castrāre* 'cut, cut off.' Cf. No. 202.

The various rodent animals are naturally described as 'gnawers, cutters.' These terms are applied not only to the rodents proper but also to carnivorous animals. The beasts of prey and the fiercer animals, including sea-monsters in general, may be described as 'renders, tearers, raveners' or simply as 'wild, fierce,' though the two terms readily pass into each other or may be derived from quite different original ideas.

145. Skt. *mūḥ*, *mūṣaḥ* 'mouse, rat,' Gr. *μῦς*, Lat. *mūs*, OE. *mūs* etc.: Skt. *muṣṇāti*, *muṣati*, *mōṣati* 'rob, steal' (Uhlenbeck s. v.), ON. *má* (**mawēn*) 'abnutzen, abschaben.' Cf. No. 20.

146. OE. *rætt* 'rat,' OLG. *ratto*, *ratta* id., NHG. (oberd.) *ratz* 'rat; caterpillar,' Hess. *ratz* 'marten': Skt. *rādati* 'scrape, shave, scratch,' Lat. *rōdo*, *rādo* (cf. Walde², s. v.).

147. Gr. *μῦς*, *μύνθος*, *μύνθα* 'mouse'; *σμήν* 'rub,' *σμίλη* 'knife,' *σμωνή* 'mattock,' etc. So usually.

148. Ir. *luch* (**lukot-*) 'mouse,' Welsh *llyg* 'mus araneus': base **leug-* in Skt. *lūncati* 'pull off, pluck, peel,' Russ. *lýko* 'the bast of linden or willow,' Lith. *lūnkas*, Lett. *lúks* 'bast'; or **leuk-*, compare **leug-* in Lith. *láužiù* 'break,' etc. Or the original form may be **plukot-*: Lett. *plūkt* 'pluck, pull off,' etc. Cf. No. 35.

149. LRuss. *lupěj*, *lupíž* 'Eichelmaus, dormouse': Serb. *lúpež* 'robber, thief,' Russ. *lupit* 'peel off, shell,' etc. No. 27.

150. Russ. *krýsa* 'rat,' probably from **qrūsĭk-*: LRuss. *krýcha* 'piece, fragment,' *krýšýty* 'zerstückeln, zermalmen,' *krúšyty* 'zerbrechen, zertrümmern,' OBulg. *sŭ-krušiti* 'συντριβεῖν, θραύειν, κρούειν,' etc.

151. Lat. *fēlēs* 'cat, marten, polecat,' Welsh *bele* 'marten' (cf. Walde², 279 with lit.): root **bhele-* 'tear, strip off' in No. 198. Comparisons of this kind do not necessarily mean that the words in question date from IE. times, as Walde l. c. seems to think, but only that they were derived from the same IE. base, in many cases independently. The occurrence of *mēlēs* casts no shadow of spuriousness on either word. For the formation of rime-words from synonymous bases is the usual procedure in language.

152. Lat. *mēlēs* 'marten (or badger)': Ir. *míl* 'beast, animal,' used of the 'louse': *míl etaig* 'hare': *míl maige* 'whale': *míl mora*, Welsh *míl* 'bestia, animal irrationale,' *mílgi* (**mēlo-kūō*) 'canis venaticus,' from the root **mēi-* 'cut, tear off, mow, reap,' perhaps identical with **mēi-* 'diminish, injure, mutilate.' Compare OHG. *māen* 'mow, reap,' OE. *māwan* 'mow,' etc.: and Skt. *mināti* 'schädigt, mindert': OWelsh *mail* 'mutilum,' Welsh *moel* 'calvus, glaber,' Ir. *mael* 'kahl, stumpf, ohne Hörner' (Fick II⁴, 204), MHG. *meilen* 'verletzen, verwunden; beflecken,' OHG. *meil* 'Fleck'; Skt. *mītaḥ* 'gemindert, geschädigt,' Gr. *μῖτλος* 'maimed, hornless,' ON. *meiða* 'verletzen, beschädigen, verstümmeln,' Goth. *gamaiþs* 'bruised, maimed'; Goth. *maitan* 'hauen, schneiden'; ON. *meinn* 'schädlich,' *mein* 'Schade, Beschädigung, Unglück' (cf. MLN. 21, 40).

153. Russ.-ChSl. *kuna aḷoupos*, Russ. *kuná* 'marten,' Serb.-Cr. *kúna* 'marten, marten skin'; (early) 'fox,' Slov. *kuna* 'marten, marten skin,' *kūnac* 'rabbit,' Slovincz. *kūnā* 'she-dog,' Lith. *kiáune* 'marten,' Lett. *záuna*, -e, OPruss. *caune* id. (Berneker, I, 644): Lat. *cuniculus* 'rabbit; burrow': Skt. *ākṣáḥ* 'mouse, rat, mole,' root **qheua-* 'scratch, dig, burrow,' perhaps in Skt. *khánati* 'dig,' *khám* 'hole,' from **qhua-*.

154. Gr. *κρίς*, *ἰκρίς* 'marten, weasel,' base **qpid-* 'scratcher, cutter' from the root **qpe-* in Gr. *κτεís* 'comb; rake, harrow; finger; cutting-tooth, incisor; cockle, scallop,' *κτηδών* 'comb, trident; fiber in wood or in the body, vein in rocks,' *εὐκτηδων*, *εὐκτέανος* 'splitting easily,' *κτίννυμι*, *κτείνω* 'kill, slay,' Skt. *kṣanōti* 'break, harm, hurt,' *kṣatáh* 'wounded, broken, hurt,' *kṣatīḥ* 'injury, harm,' Av. *a-xšata-* 'unharmed.'

155. ON. *gaupa* 'lynx': OE. *gēap* 'wide, spacious' (yawning), *gēopan* 'swallow' (hiare), Norw. *gop* 'chasm, abyss,' base **ǵhēu-* 'hiare, yawn, open; devour greedily' in OHG. *giwēn*, *gewōn* 'das Maul aufsperrn, gähnen,' *giumo*, *goumo* 'Gaumen,' ON. *gymer* 'Schlund, Meer,' MHG. *giemolf* (**giem-wolf*) 'den Rachen aufsperrender Wolf,' *giel* 'Maul, Rachen, Schlund, throat, jaws,' MDu. *gole* 'open mouth or jaws,' Gr. *χάος* 'open space, gulf, chasm,' etc., Russ. *zěvū* 'Maul, Rachen.'

156. Lith. *žvėris* 'ravenous animal, beast of prey,' Lett. *fwērs*, OBulg., Russ. *zvěř* id.: **ǵhuēris* 'devourer,' with which compare Lith. *žiūrke* 'rat,' root **ǵhēu-* 'hiare' in the above. For Gr. *θῆρ* cf. No. 170.

157. Swed. *glupande* 'a ravenous wolf': Dan. *glubende* 'ravenous, raging,' Swed. dial. *glūpa* 'swallow, devour,' Norw. dial. *glūpa* 'yawn, gape; snap at, swallow.'

158. Gr. *λύξ* 'lynx,' Lith. *lúszis*, OHG. *luhs* id., base **leuk-* 'tear, rage': Gr. *λύσσα* 'rage, fury,' *λυσσᾶν* 'rage, rave, of wolves,' Theoc. 4, 11, *λευκαὶ φρένες μαινόμεναι* Hes., Lat. *luxor* 'riot, revel,' *luxus* 'reveling, debauchery, excess.'

159. Lith. *liūtas* 'lion' from Russ. *lutyj* *zvěř* 'wildes, reis-sendes Tier,' *lutyj* 'grausam, grimmig, streng; hastig, feurig,' OBulg. *lutŭ* *χαλεπός, πονηρός, lutiti se χαλεπαίνειν*, saevire (cf. Berneker Et. Wb. I, 759).

160. Skt. *lōpācāḥ, lōpākāḥ* 'jackal, fox,' Av. *raopiš* id., *uru-piš* 'a kind of dog': Skt. *lōlupah* 'greedy,' *lumpāti* 'break,' *lōpayati* 'injure,' Lith. *ap-laupýti* 'rob,' *lūpti* 'peel off,' etc. (cf. Fick I⁴, 304).

161. Lat. *volpēs, vulpēs* 'fox,' Lith. *vilpiszys* 'wildcat'; Skt. *vṛkḥ* 'wolf,' Gr. *λύκος*, OBulg. *vlŭkŭ* id., etc.; Lat. *voltur* 'vulture': root *uel-* 'tear off, rob' in Lat. *vellere* 'pull off, pluck,' Goth. *wilwan* 'rob' (cf. Solmsen KZ. 32, 279 ff.).

162. Lith. *lāpė* 'fox,' OPruss. *lape*, Lett. *lapsa* id.; Gr. *ἀλώπηξ* 'fox': Russ. *lōpa* 'Fresser; Schwätzer,' *lopat* 'platzen; fressen,' Bulg. *lōpam* 'verschlinge, fresse, devour'; Russ. *lāpīť* 'take, grasp,' Czech *lapati* 'seize,' *lapiti* 'catch,' *lapač, lapak* 'robber,' Gr. *λωπίζω* 'strip': *λέπω* 'peel,' etc.

163. OBulg., Russ. *lisŭ* 'fox,' Sloven. *lis*, *lisica* id., Pol. *lis* 'fox,' *lisica* 'she-fox,' *liszka* 'fox, she-fox,' root **leik-*: Skt. *liçāti* 'pluck, pull off,' to which according to Pedersen IF. V, 79, belong OBulg., Russ. *listŭ* 'leaf,' Lith. *laiszkas* 'leaf of a tree, of paper,' etc.

164. Lett. *lāzis* 'bear,' Lith. *lokys* id.: Lith. *lakus* 'gefrässig, greedy,' *lākti* 'lap up, eat, of cats and dogs,' Lett. *lakt* id., Czech dial. *lākati* 'in sich schlingen, schlucken, schlecken,' ChSl. *lokati* *λάπτειν* lambere, etc. Here the bear was probably

thought of as a honey-eater as in ChSl. *mědvěda* 'bear,' lit. 'honey-eater.'

165. Ir. *fael*, *fael-chu* 'wolf,' Welsh *gweil-gi* 'sea' (Fick II, 259) imply an IE. base **uoilo-* 'wild, fierce,' which may be compared with Welsh *gwyllt* 'ferus, indomitus, sylvestris, agrestis,' Goth. *wilpeis* 'wild,' ON. *villr* 'wild; bewildered,' OE. *wilde* 'wild, untamed, uncultivated, desert,' *wilder* 'wild beast,' OHG. *wild*, pl. *wildir* id., *wildi* 'wild,' etc. The word *wild* now as in older times may be applied to a storm or the sea as well as to men and animals. Compare OFris. *thet wilde hef* 'the wild sea.'

166. ON. *vargr* 'wolf,' Nicel. *vargur* 'wolf; beast of prey; ill-tempered person, termagant, vixen,' *vargynja* 'she-wolf,' OE. *wiergen* id., *wearg* 'outlaw, felon,' *weargincel* 'butcher-bird,' OS. *warag* 'Frevler, criminal,' OHG. *warg* id., *wergen* 'condemn, curse,' Goth. *gawargjan* id., OS. *waragean* 'martern, quälen,' OE. *wiergan* 'curse, revile': *wyrgan* 'strangle,' NE. *worry* 'bite at or tear with the teeth, as dogs when fighting; tease, trouble,' OHG. *wurgen*, MHG., NHG. *würgen*, etc. (cf. Weigand s. v.), with which compare Lat. *urgeo* 'push, shove, press,' OBulg. *vragŭ* 'foe,' Lith. *vařgas* 'distress,' *vařgti* 'suffer distress or need,' root **uergh-*.

167. Phryg. *ῥάος* . . . ὑπὸ Φρυγῶν λύκος Hes.: Av. *dav-* 'drängen, bedrängen,' OBulg. *daviti* 'sticken, würgen,' Russ. *davít* 'drücken, pressen, würgen, zerquetschen,' LRuss. *davýty* 'drücken, pressen, klemmen,' Lith. *dōvyti* 'zu starker, fortgesetzter Bewegung antreiben,' *rešl.* 'herumrasen, toben' (cf. Berneker I, 181 f.): Skt. *dhūnōti* 'shake, set in motion,' Gr. *θύω*, Lesb. *θύω* 'rage,' *θύω* 'rush fast and furiously,' *θύος* 'onrush, Andrang,' Slov. *dúniť* 'stossen.'

168. Gr. *θύς* 'a beast of prey of the wolf kind, jackal': *θώσθαι* 'feed, feast,' *θείνῃ* 'feast, meal,' *θουᾶν* 'feast on, eat' (Boisacq 347, 361). Probably from a base **dhuō-i-* 'press, cram, stuff, eat greedily': Russ. *davít* 'drücken, würgen,' Phryg. *ῥάος* 'wolf.'

169. Goth. *dīus* 'wild animal,' ON. *dýr*, OE. *dēor*, OS. *dior*, OHG. *tior*: OE. *dēor* 'fierce; severe; brave, bold,' OHG. *tēorlih* 'ferox,' pre-Germ. **dheuso-* 'raging, fierce, wild,' with which

compare Gr. *θυῖα* 'Bacchante,' *θυῖας* id., *adj.* 'raving, frantic,' *θυῖω* 'subare, rut,' *θυοτάδες* 'βάκχαι,' MLG. *dūsich* 'betäubt, schwindelig,' *dusen* 'schlendern, bummeln,' *dwāsen* 'Unsinn reden, delirare,' *dwās* 'töricht; Tor,' etc.: Gr. *θύω* 'rush, rage,' *θέω* 'run,' etc., whence many other bases with similar meanings. Compare especially MHG. *toben* 'bacchari, delirare, furere,' *tobunder hunt* 'mad dog,' *tober hunt* id., *tobic als ein wilder ber* 'furious as a wild bear.'

The reference of Germ. *deuza-* 'wild animal' to the root **dheues-* in the sense of 'breathe' is nonsense. Even the often quoted Lat. *animal* is not 'the breathing being,' but 'the living, active being.'

170. Gr. *θήρ*, Lesb. *φῆρ*, Thess. *φείρ* 'wild animal, esp. a beast of prey; sphinx, centaur, satyr; any beast,' *θηρίον* 'wild beast, animal,' *θήρα* 'the chase, eager pursuit,' *θηράω* 'hunt, chase, pursue; catch, take' (IE. **dhuēr-*), Lat. *ferus, fera* 'a wild beast; lion, goat, serpent, sea-monster': *ferus* 'wild, savage, cruel' (IE. **dhueros*), Gr. *θοῦπος* *(*dhuorpos*) 'leaping, rushing, raging, impetuous,' *θουπάω* 'rush or leap upon,' Av. *dvaraitē* 'läuft, stürzt,' Serb. *dúriti se* 'aufbrausen,' Slov. *dúr* 'scheu, wild,' Russ. *durī* 'Torheit,' *durnój* 'schlecht, übel,' dial. 'unvernünftig, wütend,' Lith. *pa-durmai* 'mit Ungestüm, stürmisch,' etc. (cf. Berneker I, 239): MHG. *turm* 'Wirbel, Taumel, Schwindel,' *türmen* 'schwindeln, taumeln,' *türmic* 'tobend, ungestüm,' and perhaps also *töre* 'Tor,' *tören* 'toll sein, rasen,' Lat. *furo, furor* (cf. Mod. Phil. XI, 332).

171. OE. *dogga* 'dog,' Lith. *dūkti* 'rasend werden, rasen,' *dūkimas* 'das Rasen, Toben,' *dūkinėti* 'umherrasen,' *dūkà* 'ein Dummer oder Rasender,' *dūkis* 'Tollheit, Raserei,' Lett. *dūkt* 'brausen, tosen,' Skt. *dhūkāḥ* 'wind,' Lith. *dvėktis, dvėkauti* etc. 'atmen, keuchen,' *dvókti* 'stinken,' *dvákas* 'Hauch, Atem,' with which compare Lat. *focus* (**dhuoqos*) 'fire-place, hearth' (cf. IE. *a*² 74 f.; Persson Beitr. 653³). Compare the base **dheug-* in early Dan. *dyge* 'laufen, sich beeilen,' Swed. dial. *dyka* 'sich heftig bewegen, stürmen, stürzen,' *dukå* 'poltern, tosen,' ON. *dykr* 'Gepolter,' etc.

172. ON. Nícel. *grey* 'dog; bitch,' Germ. **grauja-* 'scratcher, snapper': Germ. **grēwa-* 'scratching, rubbing; scratched:

streaked, gray; irritable, snappish,' ON. *grár* 'gray; hateful, malicious,' *gráligr* 'malicious, rude,' Swed. *grå* 'grau; verdriesslich, ärgerlich'; OHG. *griuna* 'Grausamkeit, Heftigkeit, Begierde,' NHG. Swiss *grün* 'finster, mürrisch, zornig, rauh (Wetter),' Gr. *χράω* 'scratch, graze; hurt, harass,' ON. *greypr* 'fierce, cruel,' etc.

173. Gr. (σ)καφόρη 'she-fox,' perhaps from *σκαφο-φώρα: σκάφος 'a digging: trench, ditch,' σκάπτω 'dig,' and φώρα 'thief.'

174. Lat. *bellua* 'beast, distinguished for size or ferocity, as an elephant, lion, wild boar, whale, etc.,' *bēstia* 'beast, wild animal,' **duēs-* (not **dhuēs-*) base **deues-* 'pull, tear' in ME. *tō-tūsen* 'touse,' NE. *touse* 'tear or pull apart; tease, comb; worry, plague; handle roughly; intr. bustle, exert oneself vigorously, struggle,' *touser*, *towser* 'one who or that which touses (often used as a name of a dog),' *tousy* 'rough, shaggy, unkempt, tousled,' *tousle* 'pull about roughly; put into disorder, dishevel,' *tussle* 'struggle, scuffle,' Icel. *tosa* 'pull, drag,' MHG. *zer-zūsen* 'zerzausen,' *zūse* 'Gestrüpp, Haarlocke,' EFris. *tūsen* 'zausen, reißen, zupfen, rupfen, beschädigen; rauh sein, stürmen,' *tūsig* 'zerzaust, zerrissen, wirr, wild, stürmisch,' *tūse* (I) 'wirrer Knäuel, wirr u. rauh aussehender Büschel, Zotte,' Skt. *dúśyati* 'verdirbt, wird schlecht,' *duśáyati* 'verdirbt, versehrt, schändet, beschimpft,' Lat. *dūrus* (**dūsos*) 'rough, harsh, hard, rude, uncultivated; severe, toilsome; hardy, vigorous,' *dūmus* 'thorn-bush, bramble.'

175. OHG. *zōha* 'Hündin, she-dog,' MLG. *tō* id., Icel. *tóa* 'she-fox': Goth. *tiuhan* 'ziehen,' OHG. *zogōn* 'ziehen, reißen, zerren.' Not from *tuh-* 'erzeugen' (Fick III⁴, 151) nor "die, welche ziehen macht" (Schade 1293), but 'touser, snapper.'

176. MHG. *zūpe* 'she-dog'; Norw. dial. *tobba* 'Stute, überhaupt kleines (zerzaustes) weibliches Wesen': MDu. *toven* 'zupfen,' MLG. *tobben* 'zupfen, zwacken, zerren,' NHG. *zupfen* 'pull, pluck, tug.'

177. Icel. *tófa*, *tófa* 'she-fox': MDu. *tōven*, *toeven* 'hold back, hold, detain, entertain; delay, tarry,' ON. *tefja*, *teppa* 'hinder,' MLG. *tapen*, *tappen* 'zupfen, reißen,' OFris. *tappa* id., Gr. *δάπτω* 'tear, rend, devour, feed on, as wild beasts,' *δάπτης* 'eater, gnawer; pl. blood-sucking insects.'

178. OE. *tife* 'bitch,' MDu., MLG. *teve*, Du. *teef* id., Germ. **tib-*, *tipp-* 'pull, pluck, tease': OE. *tiber* 'sacrifice, offering,' *tibernes* 'slaughter, destruction,' NE. *tip*, MHG. *zipf* 'Zipfel, Spitze'; Gr. *δείπνον* 'meal,' *δαίς*, *δαίτη* 'portion, meal,' *δαίωμα* 'share,' Skt. *dáyatē* 'zerteilt, hat Anteil,' *dyāti* 'schneidet ab, teilt.' To the same root belong the following.

179. Dan. *tispe*, Swed. dial. *tispa* 'Hündin, Füchsin (touser, teaser), Norw. dial. *tispa* 'little girl' (toddler): MHG. *zispen* 'schleifend gehn, shuffle,' OHG. *ar-zispit* 'extrusit, expulit,' *zeisan* 'zupfen, zausen,' MLG. *tēsen* 'zupfen, kratzen, pflücken,' OE. *tāsan* 'pull to pieces, tease; wound,' etc.

180. ON. *tík* 'bitch,' Norw. *tik* id.; 'she-fox,' ME., NE. *tike* 'a cur-dog; a low, snarling fellow,' MLG. *tike* 'bitch': ME. *tikken*, NE. *tick* 'touch or tap lightly, or with a small sharp sound, pick, peck, click,' Du. LGerm. *tikken* id., MHG. *zicken* 'stossen, necken, zecken,' OHG. *zechōn* 'pulsare, zecken, necken,' NHG. dial. *zicklen* 'aufreizen,' NE. *tickle*: *tick*, dial. *tike* 'one of many kinds of mites or acarines which are external parasites of various animals,' ME. *tike*, *teke*, OE. *ticia* 'tick,' EFris. *tike*, MLG., MDu. *teke*, MHG., NHG. *zecke*.

181. OE. *bicce*, *bicge* 'bitch,' NE. *bitch* 'female of the dog, wolf or fox,' Icel. *bikkja* 'bitch,' Norw. *bikkja* 'bitch, dog,' early Dan. *bikke* 'she-dog': OE. *becca* 'pickax, mattock,' MHG. *bicke*, *bichel* id., *bicken*, *becken* 'stechen, hacken, hauen,' OHG. *bicchan* 'angreifen, wonach stechen,' MLG. *bicken* 'pick, peck,' EFris. *bikken* 'picken, essen, beissen, spalten, hacken, schlagen, hauen, stossen, stechen,' *bikkern* 'hacken, nagen, naschen,' NE. *bicker* 'exchange blows, skirmish; quarrel, wrangle,' ME. *bik-keren*, *bekeren*.

182. Gr. *κνώδαλον* 'any wild dangerous animal, of bird, beast, and reptile, even of a gnat': *κνώδων* 'tooth on the blade of a hunting spear; sword,' *κνώδαξ* 'peg, pin,' *κναδάλλεται* 'κνήθεται.

183. Gr. *κνώψ* 'a deadly animal,' *κνωπέως* 'ἄρκτος': ON. *hnōf* 'schnitt ab,' OE. *hnæppan* 'strike,' Lett. *knābt* 'picken, zupfen,' Lith. *knabu* 'schäle ab,' *knėbiù* 'kneife,' Gr. *κνάπτω* 'scratch, scrape; comb, card; mangle, tear,' bases **qnēp-*, *qnē-bh-*, *knēn* etc.

184. Gr. κινώπετον, κινωπηστής 'a deadly beast, esp. a serpent' are evidently formed from a *κίνωψ after the analogy of έρπετόν, έρπηστής reptile. With *κίνωψ, *κίν-ογμ- 'sharp-mouth,' compare No. 30.

185. Sicil. κίναδος 'fox, also of a wily person; monster, beast,' from *κιν- as above.

186. Goth. *fauhō* ἀλώπηξ, 'fox,' ON. *fóa*, OHG. *fōha* id.; *fuhs*, OS. *fōhs*, OE. *fox* 'fox.' Because of ON. *fox* 'fraud' I formerly compared *fox* with Gr. πυκνός 'close, secret, concealed, wise, shrewd, crafty,' and still think this a better connection than that with Skt. *púccha-h* 'Schwanz, Schweif.' But in view of the large number of other words for fox that are related to words meaning tear, pluck, touse, etc., it is better to refer these words to the root **peuk-* 'thrust, stick, pierce, be sharp': Gr. πευκεδανός 'sharp, fierce (of war),' πευκάλιμος 'sharp, keen' (φρένες), πεύκη 'fir,' etc. Perhaps here may belong NPers. *pušek*, *pōšek*, 'cat.'

187. Gr. κίδαφος, -άφη, κινδάφη, -άφιος, σκινδάφη, σκινδαφος 'fox,' all have the suffix -*bho-* so common in animal names. It is therefore probable that κίδαφος· δόλιος Hes. properly means 'foxy,' and κινδαφύειν· πανουργεῖν H. 'act like a fox.' I refer these to the root **sqeid-* 'rend asunder, tear, separate' in Gr. (σ)κιδναμαι 'be separated, scattered,' σκινδάλαμος 'splinter,' Lat. *scindo* 'cut, tear, rend, break asunder; split, divide, separate,' Lith. *skėdžiù* 'trenne, scheide,' *skėdyti* 'von einander gehen, bersten,' etc. In the above words for fox the underlying idea is therefore 'tear away, snatch.' But since the idea of injury is so closely associated with that of fraud, deceit, both ideas may have been in κίδαφος etc.

188. Lac. κίραφος· ἀλώπηξ Hes.: root *(s)*qeir-* 'cut, tear, separate' in OE. *scīr* (division, part) 'district, shire, diocese, parish,' *scīran* 'distinguish, decide; make clear, declare; get rid of,' *scīr* 'distinct, clear; pure; bright, brilliant,' Goth. *skeirs* 'distinct, clear,' etc., OHG. *scēri* 'sagax, acer ad investigandum' (Class. Phil. III, 76). Or κίραφος, with *i* for *ε* from κίδαφος, from (s)*qer-* in Gr. κείρω 'shear, cut; devour, esp. of beasts,' etc.

189. Gr. κερδῶ 'fox; weasel,' κερδαλέη 'fox': κέρδος 'gain, profit, advantage; cunning, craft,' κερδαίνω 'acquire, reap (good or evil); gain, derive profit from; get, reap (loss),' κερδίων 'more profitable,' κερδαλέος 'gainful, profitable; making gain, cunning, crafty,' Ir. *cerd* 'handicraft, trade,' *cerd* 'aerarius, figulus, poeta,' Welsh *cerdd* 'musica' (cf. Boisacq 440 with lit.).

Here if anywhere it might be assumed that the fox was named from its cunning. But even here that meaning seems to be secondary. For we may refer this group to the base **(s)qered-* 'cut off, pluck, reap, gain; be gainful, crafty; cut, shape, devise': Lith. *skerdziù* 'steche, schlachte,' Lett. *schkērst* 'spalten, aufschneiden,' MHG. *scherze* 'abgeschnittenes Stück,' etc., root **(s)qer-*. Compare **qerep-* in Lith. *kerpiù*, *kiṛpti* 'cut, shear,' Lat. *carpo* 'pluck, gather; eat, devour; enjoy, use; detract, slander,' Gr. καρπός (anything gathered or got) 'fruit, grain; children; profit, gain,' καρπώ 'bear fruit; mid. reap the fruits of, enjoy.'

190. Gr. Κέρβερος 'Cerberus' may be a derivative of **qereb-* 'cut, pluck, tear': Mlr. *cerbaim* 'cut,' OE. *scearp* 'sharp: pungent, acrid; sharp of speech,' *sceorpan* 'scrape, cause irritation,' *screpan* 'scrape,' Gr. σκέρβολος · λοίδορος, σκερβολεῖ · ἀπατᾶ, κερβολοῦσα · λοιδοροῦσα, ἀπατῶσα Hes. (carpens, vellicans, detrahens, decipiens).

191. Skt. *çvā*, gen. *çūnaḥ* 'dog,' Av. *spā*, Lith. *szū*, Gr. κύων, Lat. *canis*, Goth. *hunds*, etc., base **kuṣn-*, **kūn-* 'sharp, fierce.' That this is the primary meaning is seen from the use of the word. E. g. Gr. κύων is used of a bold, furious warrior; of a sea-fish, ξιφίας κ., of the dog-star, σείριος (the rager, scorcher); of a kind of nail or stud. This underlying adjective is also in κύντερος 'more audacious, bolder, more dreadful,' κυνέη ('pointed, peaked,' not 'a dog's skin') 'cap, bonnet of leather or bronze,' Lat. *cuneus* 'wedge.' Compare also **kēue-*, *kēu-*, *kū-* in the following: Skt. *çūka-h*, -m 'Granne am Getreide; Insektenstachel,' *çuktāḥ* 'acidus, versauert; barsch, roh,' Av. *sūka* 'needle' (with the same addition as in Med. σπάκα 'dog,' Russ. *sūka* 'bitch'); Skt. *çūla-h*, -m, *çūlā* 'spear, javelin, spit, a pointed stake on which criminals were spitted; sharp pain, colic,' etc. Cf. No. 29.

192. Gr. ἄρκτος, Lat. *ursus*, Skt. ṛkṣaḥ 'bear': rákṣaḥ 'Beschädigung,' rakṣāḥ 'Beschädiger, nächtlicher Unhold,' Av. rašō 'a wounding,' etc. (Uhlenbeck Ai. Wb. 242) root *arek- in the following.

193. Gr. ἄρκτος 'bear,' Pers. χῖρς id., *rko- (cf. Boisacq 78 f. with lit.), Lat. *Orcus* (Destroyer), OHG. *birahanen* 'rauben, erbeuten,' ON. *ræna* (*rahnian) 'rob, plunder, pillage,' rán 'robbery; plunder,' *regan* (δαίμονες) 'gods, gods of fate,' Germ. *ragina- 'violent, powerful, rapacious,' whence also the OHG. proper name *Ragino*, *Regino*, and in many compounds: Icel. *regin-djúp* 'the great deep, sea,' -*haf* 'the main sea, open sea,' OE. *regen-pēof* 'arch-thief,' -*weard* 'mighty guardian,' -*heard* 'mighty hard,' OS. *regin-thiof* 'thief,' -*scatho* 'robber,' *regin-* (or *regino* gen. pl.) *giskapu* 'fate, decrees of the gods,' MLG. *reineke* (little robber) 'reynard,' MHG. *reinhardt*. Compare also Gr. ἐρέχθω (*erek-phō or -dhō) 'rend, break; dash, drive.'

194. OE. *bera* 'bear,' OHG. *bero* id., ON. *bera*, *birna* 'ursa,' *biörn* 'ursus,' etc. are better separated from Lith. *bėras*, Lett. *bērs* 'brown' (in spite of *brown*: *bruin*) and referred to the root *bher- in Lat. *ferire*, *forāre*, Gr. φάρω 'cleave, cut, sever,' OBulg. *borjq* 'fight,' ON. *beria* 'strike, beat, refl. fight.'

195. Gr. λάβραξ 'sea-wolf, a ravenous seafish': λάβρος 'furious, boisterous; gluttonous, greedy,' λαβράζω 'talk boldly,' λώβη 'ill treatment, outrage, insult,' λωβάομαι 'illtreat, insult.'

196. Gr. σκύλιον 'dogfish,' σκύλαξ 'whelp, young dog' (tike, touser), Lat. *squalus* 'a sea-monster': Gr. σκύλλω 'rend, mangle; pluck out the hair,' σκύλα 'arms stript from a slain enemy, spoils,' σκύλος, σκύλον 'an animal's skin.'

197. Gr. σκύμνος 'a whelp, esp. of a lion; a sea-monster,' *squbnos: OBulg. *skubati* 'vellere,' Pol. *skubać* 'zupfen, rupfen,' Goth. *skuft* 'hair of the head,' Gr. σκύβαλος 'offscouring, refuse, filth.'

198. Gr. φάλλη 'whale,' φάλλαῖνα 'any devouring monster, esp. a whale,' whence Lat. *ballaena* 'whale' (with *b* from *bellua*, *bēstia*), root *bhele- 'tear, strip off': Gr. φολῖς 'scale; spot, fleck,' φλοιός 'rind, peel, bark, husk,' φελλός 'cork, cork-tree,' Lat. *folium*, etc. Cf. No. 151.

199. Ir. *bled* 'whale, stag, wolf,' *bledach* 'belluosus,' Welsh *bled* 'wolf': Gr. *φλαδῆν* 'be rent, burst,' Lat. *floccus* 'a lock or flock of wool, small particle' (**bhlodkos* W. Meyer KZ. 28, 172), Lith. *beldėti* 'knock, pound.'

200. Lat. *fiber*, *feber* 'beaver,' Corn. *befer*, OHG. *bībar*, OE. *beofor*, Lith. *bebrūs* indicate an IE. stem **bhebhru-*, *bhibhru-*, changing in some languages to a different stem, as: Av. *bawra-*, *bawri*, Lat. *fibro-*, etc. In Balto-Slavic occurs a variety of forms: Lith. *bebrūs*, *bēbrus*, *dābras*, *dēbras*; Serb.-Cr. *dābar*, early *bobr*; Russ. *bobrū*, adj. (early) *bebr'anū*. These are all supposed to have come from a common form, identical with Skt. *babhrūḥ* 'reddish brown; a kind of ichneumon.' For the Balto-Slavic we may assume two different stems: **bhebhru-* (*bhibhru*) and **dhabhro-*. These were crossed, giving Lith. *bēbrus* from *bebrūs* and *dēbras* from *dābras*; Serb.-Cr. *dābar* for **dōbar*, and *bobr* for **bībrū*, etc.

It is possible, of course, that the beaver may have been named from his color. But his most striking characteristic is his habit of cutting down trees and building an abode such as might well have aroused the envy of the one who first gave him the name **bhebhrus*, which I take to have meant 'cutter, shaper, builder.' The root **bhere-*, *bherēi-* 'strike, cut, form' occurs in Lat. *forāre*, *ferire*, *forma*, MHG. *bern* 'schlagen, klopfen, knetend formen,' and just that the beaver does; and **bheruo-*, **bhreuo-* 'press, gnaw, cut' in Skt. *bhārvati* 'gnaw, chew,' ON. *brióta* 'break, break off, down; fold,' OE. *brýsan* 'bruise,' Lith. *brūžyti* 'drücken,' *braukti* 'drückend streichen, scharren,' MHG. *brüchen* 'biegen, formen, bilden,' *brouwen* 'biegen, drehen,' etc.

Accordingly IE. **bhibhrus*, *bhebhrus* meant 'cutting, sharp.' In most of the languages this gave, as explained above, a name for the beaver. From the same primary meaning may also come NPers. *beber* 'a wild catlike but tailless animal whose hide was used' (Horn 181), which is probably identical with NPers. *bebr* 'tiger,' Pehl. *bapr* id. (: Pehl. *baprak*, Av. *bawri*- beaver). The cat and tiger were naturally named from their sharp claws and teeth, as in Gr. *τίγρις* 'tiger' from Av. *tiyri-* 'arrow,' *tiyra-* 'sharp, pointed.'

In Sanskrit **bhebhrus*- 'sharp' became *babhrūḥ* 'reddish brown; ichneumon.' This is a natural and common change in

meaning. Compare the following: Skt. *kaṣati* 'rub, scrape, scratch,' *kaṣāyaḥ* 'sharp, bitter; red; redness, passion,' *kāṣāyaḥ* 'brownish red' (for other related words see Color-Names 61). Skt. *piṣāti* 'cut out; shape, form, adorn,' Gr. *πικρός* 'sharp, keen, pointed,' Skt. *piṣāṅgaḥ* 'reddish, reddish brown'; Lat. *pingo* 'stitch with the needle; paint,' Skt. *piṅgaḥ*, *piṅgalāḥ* 'reddish brown,' Gr. *πίγγαλος* 'lizard' (cf. Walde², 583 f.). Gr. *δξύς* 'pointed, sharp, keen; dazzling, bright.' Similarly many others. Why then derive every IE. word of the form **bherx-*, *bhrīx*, *bhrux-* 'bright, brown' from an IE. base of the same meaning?

201. Lith. *dābras* 'beaver' is identical with Lat. *faber* 'a worker in wood, stone, metal; carpenter, smith, artificer,' *adj.* 'skilful, ingenious,' OBulg. *dobrŭ* ἀγαθός, καλός, Russ. *dobrŭ* 'tüchtig, gut, brauchbar,' OBulg. *po-doba* 'ornament,' *po-dōbiti* 'make fitting, like,' *dob'ŭ* ἀριστος; δόκιμος, with which compare Lat. *Fabius*, Goth. *gadaban* συμβαίνειν, OE. *gedafen* 'suitable, fitting,' *gedæftan* 'make smooth; put in order, arrange.' The root **dhab(h)-* probably meant 'strike, stroke, prepare by beating or cutting.' Hence we may compare ON. *dafla* 'platschen, dab, dabble,' Norw. *dabbe*, ME. *dabben* id., OHG. *piteppan*, MHG. *biteben* 'über etwas fahren, drücken,' EFris. *daven* 'klopfen, pochen, stossen, stampfen,' *dafern* 'klopfen, hämmern, beat, hammer,' Gr. *τάφρος* 'ditch, trench.' But *τάφος* 'funeral rites, funeral feast,' later 'burial, grave,' *θάπτω* 'pay the last dues to a corpse' are not derivable from the meaning 'dig' as is evident from such expressions as *πυρὶ θάπτειν*, *θ. ἐς τόπον*, *θ. ἐξ οἰκίας*. But these may be referred to the same root in the derived meaning seen in OBulg. *po-doba* 'Zier,' *po-dobiti* 'passend, gleich machen,' from **dhabhio-* like Gr. *θάπτω*, Lith. *dabinti* 'schmücken, putzen,' OE. *gedafen* 'what is fitting, due, right,' *gedæftan* 'put in order, arrange.'

202. Gr. *κάστωρ* 'beaver' may also be explained as 'the cutter, builder': Skt. *gastrám* 'a cutting instrument; spear, knife, sword,' *gāsati* 'cut, kill,' Lat. *castrāre* 'cut,' and probably also *castrum*.

Identical with this is probably *Κάστωρ* (cutter, swordsman), brother of *Πολυδεύκης*, renowned as a boxer (*πύκτης*), with which compare *δαδύσσεσθαι*· *ἐλκεσθαι* Hes., OHG. *zogōn* 'ziehen, zer-

ren, reissen, raufen,' *ziohan* 'ziehen,' etc. These are appropriate names for the reputed sons of *Τυνδάρεως* (: *tundo*) or of Zeus, the hurler of thunderbolts.

203. Gr. *πυκτίς* (or *πικτίς*) in Ar. Ach. 879 may mean 'beaver.' If so, it corresponds with other words for beaver. With *πικτίς* compare *πικρός* 'sharp,' Skt. *piçāti* 'cut out, shape, form, adorn, ausschneiden, zurechtschneiden, gestalten, bilden, schmücken,' *péçah* 'shape, form, color,' etc. For *πυκτίς* compare the root **peuk-* 'cut, be sharp': Gr. *πέυκη* 'fir,' *πυκάλιμος* 'sharp' (intellect), *πυκεδανός* 'sharp, bitter' (war), *έχε-πυκής* 'sharp-pointed,' etc.

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III.—THE PARACLAUSITHYRON AS A LITERARY THEME.¹

Whether one reads classical comedy, elegy, epigram, or lyric, he becomes familiar with the conventional figure of the *exclusus amator*.² He finds also that the early love-affair is often associated with the favorite's house-door, around which eager admirers throng.³ The door, usually obdurate and unyielding, is now apostrophized,⁴ now flattered,⁵ now treated with violence.⁶

¹ The only general discussion of the *παράκλαυσίθυρον* available is that by H. de la Ville de Mirmont, *Philologie et Linguistique*, *Mélanges Havet*, Paris, 1909, pp. 573 ff., and A. Walter, *Journal of the Ministry of Popular Education*, New Series XLVII (1913), pp. 381-407, Saint Petersburg (in Russian). Brief comments are made also by Leo, *Rh. M.*, LV (1900), pp. 607-09; idem, *Gött. gel. Anzeigen*, 1898, p. 748; idem, *Plaut. Forsch.*, 1912, p. 155 f.; Crusius, *Philologus*, LV (1896), pp. 368 f.; idem, *Pauly-Wiss.*, s. v. *Elegie*; Wilam.-Moellendorff, *Nachr. von der Königl. Gesell. der Wiss. zu Gött.*, *Phil.-hist. Kl.*, 1896, pp. 224 ff.; Rothstein on *Propert.*, I, 16; idem, *Philologus*, LIX (1900), pp. 444 ff.; Smith, *The Elegies of Tibullus*, *Introd.*, p. 45, and notes on I, 2; Ellis, *introd. note on Catullus*, 67; Kiessl. on *Hor. Od.*, I, 25, 5; III, 10, 19; Preston, *Studies in the Diction of the Sermo Amatorius in Roman Comedy*, Chicago Diss., 1916, p. 26.

² Gildersleeve on *Persius*, 5, 166: "Antique erotic literature is full of the caterwaulings of excluded lovers"; see also Preston, *op. cit.*, p. 25 f., with a long list of examples, to which add Menander's characterization of *Thais*, *Frag. I* (CAF., III, p. 62 K.), and fragments in *Crusius*, *Herondas*, ed. minor, 1914, pp. 124, 129, 142. For Latin elegy see Smith, *op. cit.* In this department I have noted additional examples: *Tib.*, I, 1, 56; I, 5, 68; II, 3, 74 f.; II, 4, 22 f.; II, 6, 12 f.; *Propert.*, I, 5, 20; I, 18, 24; II, 7, 9; III, 17, 12 f.; III, 23, 12; IV, 3, 47; *Ovid*, *Amor.*, 2, 19, 21; *Ars Amat.*, 3, 69; *Rem. Am.*, 36.

³ *Plato*, *Symp.*, 183 A; *Theocr.*, 7, 122; *Philostr.*, *Vitae Sophist.*, I, 2; *Catullus*, 63, 65; *Hor.*, *Od.*, III, 10, 20; *Tib.*, II, 6, 47; *Propert.*, II, 6, 1 *Ephyreae Laidos aedes / ad cuius iacuit Graecia tota fores*.

⁴ Preston, l. c.

⁵ *Plaut.*, *Curc.*, 16; *Tib.*, I, 2, 7-14 (Smith's note); *Ovid*, *Amor.*, III, 1, 45 *haec est blanditiis ianua laxa meis*.

⁶ Leo, *Plaut. Forsch.*, p. 155; Preston, l. c.; Smith on *Tib.*, I, 1, 73 and I, 10, 43-45. See also *Propert.*, I, 16, 5 f. *nunc ego, nocturnis pоторum saucia rixis, / pulsata indignis saepe queror manibus*; *Ovid*, *Amor.*, I, 6, 75-58 *aut ego iam ferroque ignique paratior ipse / quem*

Vigils at the beloved one's door, a form of voluntary submission to the slavery of love, according to Plato,⁷ are frequently mentioned.⁸ In token of his devotion the lover decorates the door with garlands,⁹ or writes verses upon it.¹⁰ By way of variation he may sing a lover's serenade—a song technically known as a *παρὰ κλαυσίθυρον*,¹¹ a woeful ballad to the door which sepa-

face sustineo, tecta superba petam; Theophr., Char., 27 ἐρῶν ἐταίρας καὶ κριοὺς προσβάλλων ταῖς θύραις πληγὰς εἰληφῶς ὑπ' ἀντεραστοῦ δικάζεσθαι. Herondas, 2, 34 οὐδ' ἦλθεν πρὸς τὰς θύρας μεν νυκτὸς οὐδ' ἔχων δᾶδας τὴν οἰκίην ὑφῆψεν. Lucian, Bis Acc., 31 καθ' ἐκάστην δὲ τὴν νύκτα ὁ μὲν στενωπὸς ἡμῶν ἐνεπίμπλατο μεθύοντων ἐραστῶν, κωμαζόντων ἐπὶ αὐτὴν καὶ κοπτόντων τὴν θύραν, ἐρίων, etc.

⁷ Symp., 183 A.

⁸ Anthol. Pal., V, 23; Propert., 1, 16, 22; III, 17, 16; Ovid, Meta., XV, 709; Amor., II, 19, 21.

⁹ These the excluded lover takes from his head and leaves as evidence of his lonely and devoted waiting at the door. See Smith's note on Tib., I, 2, 14, with numerous references. Lucretius, IV, 1177 f. gives a comprehensive account of the lover's acts in this situation: at lacrimans exclusus amator limina saepe / floribus et sertis operit postisque superbos / unguis amaracino et foribus miser oscula figit. Plutarch (De ira cohibenda, 5) says that these characteristic practices of the lover, *ὅλον ἐπικωμάσαι καὶ ᾄσαι καὶ στεφανῶσαι θύραν*, quite contrary to the result of indulging anger, afford a kind of alleviation which is neither rude nor unpleasing.

¹⁰ Plant., Merc., 408 occentent ostium: / impleantur elegeorum meae fores carbonibus; Ovid, Amor., III, 1, 53 [Elegeia] / vel quotiens foribus duris incisa pependi / non verita a populo praetereunte legi. In Anth. Pal., V, 189 the inscription is written upon the garlands.

¹¹ The etymology proposed by H. de la Ville de Mirmont (*παράκλαω* + *θύρα*), while not convincing, seems to be the one generally accepted. The lexicons give little help. My colleague, Professor W. A. Oldfather, offers the following discussion: That *παρὰ κλαυσίθυρον* means "a lament beside a door," is the general opinion of scholars, although H. de la Ville de Mirmont, is the only one I have noted who makes the unequivocal statement "*παράκλαω*, lamenter devant; *θύρα* porte." Cf. also E. A. Sophocles: A Greek Lex., s. v. An exception might be made of Fr. Dübner, in the Didot ed. of Plutarch, whose translation of *Ἐρωτικός*, 8, is: "ad fores eius ipsa adeat, et clausis occentet carmen," but this is probably an explanation only. Such an unusual compound as *παράκλαω* + *θύρα* would seem to require more justification than I can find at present for it. It would be strange, and is unattested. In Rufinus, Anthol. Pal., V, 103, 1 *Μέχρι τίνος, Προδίκη, παρακλαύσομαι*; the verb is intransitive, and the exact meaning uncertain. It may be "turn one aside from one's purpose by lamenting," as in the Scholia to Aristophanes, quite as well as "lament beside (thee?)." In its only other occurrence (Schol. Ven. on Aristoph., Vesp., 977), *παράκλαω* seems to

rates him from the object of his affection. The practice of the lover's serenade is frequently indicated in Greek and Latin literature, but the technical term occurs only in Plutarch's *Ἔρωτικός*. In this dialogue (§ 8) one of the interlocutors is made to enumerate sundry acts which show the essence of

mean, from the context, "lament-to-the-misleading." May it not be that in *-κλαυσι-* we have a derivative from the stem in *κλείω*? This appears as *klēv*, *klēv*, *klāv* (Boisacq; Walde). In Polyb. V. 393 *παρέκλεισαν*, generally regarded as corrupt, certainly means "murdered," as is shown by the context, and especially by Plutarch, Cleom., 37, who, in quoting Polybius (or his source) verbatim, substitutes *ἀπέκτειναν*. It is noteworthy that the same word is used in 2 Maccab. 4, 34 to describe the assassination of Onias, where again the context proves that it means "murder," and so Jerome took it ("eum, peremit"). In view of the use of *κλείς* in the sense of "collar-bone," a particularly vital spot, like the English "fifth rib" (compare the well-known statue of the Gaul who is killing himself by thrusting the sword down into the chest behind the collar-bone, and such a passage as Sophocles, *Trach.*, 1035 *παῖσον ἐμὰς ὑπὸ κληῖδος*) we may very well have here a bit of military argot for a particular way of dealing the death stroke. The combination is one of the familiar *ἐλκεσίπτερος* type (Brugmann, II, 1, p. 64 B; Brugmann-Thumb, pp. 199 f.). While *κλείω* regularly forms its aorist stem *κλεισ-* (and these *ti-* compounds seem to be formed on this stem), the vocalism in *κλαυσι* is perfectly normal as **klāuti* — or **klēuti*), and such a form might well have occurred in Doric dialects which retained words like *κλᾶίς* and *κλᾶξ*.

As to semasiology, the word is clearly an adjective compound, being originally *τὸ παρακλαυσίθυρον μέλος*. Although not attested before Plutarch, such words point to Alexandria, and the genre is as old as Theocritus and Aristophanes. It may be that a disdainful mistress was called *ἡ παρακλαυσίθυρος*, "the-lock-the-door-in-your-face-girl," and then a ditty sung by the locked-out lover might well be a *παρακλαυσίθυρον μέλος*, i. e., "a song to a door-locking mistress." That the girl's designation might be applied to the song would be not unnatural in the light of Alain Chartier's "*Lay de la belle Dame sans merey*," which is in the form of a *carmen amoebaeum* between the lover and la belle Dame. This poem by virtue of its widespread popularity in France, where it inspired much uninspired imitation, through Sir Ros's translation (falsely ascribed to Chaucer), and John Keats's ballad with the same title, is almost on the verge of becoming a type-name itself. Or possibly, the haughty mistress might have been called merely *ἡ κλαυσίθυρος* and then the song *τὸ παρὰ τῇ κλαυσίθρῳ μέλος*, i. e., "the song sung before (coram) the door-locker." *παρακλείω*, in the sense of "exclude" is used by Herodotus, VI, 60 (cf. *παραφράσω* and *παρεῖρξαν*, *ἐκώλυσαν*, i. e., "excluded," in Hesychius). The other instances of

passion, — masquerading before the loved one's doors, singing amorous lamentations at the windows, adorning statues with chaplets and garlands of flowers, duelling with rivals,¹² etc. Plutarch's reference is unique, not only in the particular indicated, but also (save for a papyrus fragment published by Grenfell, and an elegy of Maximianus of Etruria—both pieces discussed below) in that it represents the serenade as given by a woman, not by a man. The custom of the serenade, however, far antedates the time of Plutarch. The earliest and most charming instance is a song of sixteen verses found in Aristophanes.¹³ Whether the closed door is here obdurate or yielding it is impossible to determine, although the comic setting suggests that the girl was not insensible to the lover's pleading. According to Rogers (see note on his translation), we have here not a παρακλαυσίθυρον, but merely an interchange of lovers' songs, since the youth from below is singing to the girl at the casement, just as she from above has been singing to him. In any event the youth standing before the house sings a strain which rings true to the παρακλαυσίθυρον type. This ballad, both in substance and in setting, is suggestive of the serenade in the Barbier de Séville,¹⁴ in which, as Figaro is leaning against the wall under Rosine's window, count Almaviva sings, walking back and forth and playing an accompaniment on the guitar:

Je suis Lindor, ma naissance est commune;
 Mes vœux sont ceux d'un simple bachelier.
 Que n'ai-je, hélas! d'un brillant chevalier,
 A vous offrir le rang et la fortune!

Tous les matins, ici, d'une voix tendre,
 Je chanterai mon amour sans espoir;

παρακλειω quoted in the lexicons throw no light on the particular word, and it may well be doubted if they have anything to do with it. I should add that the late Professor E. W. Fay kindly assisted me with suggestions and parallels in the writing of this note. He is not to be held responsible, however, for any errors it may contain.

¹² *Moralia*, 753 B: ἐρᾶται γὰρ αὐτοῦ νῆ Δία καὶ κἀται · τίς οὖν ὁ κωλύων ἐστὶ κωμάζειν ἐπὶ θύρας, ἔδειν τὸ παρακλαυσίθυρον, ἀναδεῖν τὰ εἰκόνα, παγκρατιάζειν πρὸς τοὺς ἀντεραστάς; Cf. also *Anth. Pal.*, V, 102.

¹³ *Eccles.*, 960-977.

¹⁴ Act I, Scene VI.

Je bornerai mes plaisirs à vous voir;
Et puissiez-vous en trouver à m'entendre!

Then Rosine answers from within:

Tout me dit que Lindor est charmant,
Que je dois l'aimer constamment.

Other examples from Greek literature occur in Theocritus. In one poem ¹⁵ a nameless goatherd approaches the grot of the shepherdess Amaryllis, and attempts to win back the heart of the girl by appeal, but all in vain. Then from direct appeal he turns to the indirect persuasion of a song. Failing to move Amaryllis he gives way to despair, throws himself down beneath the trees and sings a plaintive song. In another poem of the Theocritean corpus ¹⁶ the *παρακλαυσίθυρον* is interwoven with the tragic story of a lover's death. A youth whose suit is denied comes in tears to the threshold of his mistress, and laments bitterly his treatment at the hands of a curst and cruel maid, at whose gates he will say a long adieu, "taking the path that whoso treads hath ease from love."

The fragment published by Grenfell ¹⁷ has given rise to much discussion as to what literary type it represents, to what period it belongs, and whether it stands alone or as part of a greater whole. The piece offers difficulties of interpretation, but its subject is, on the whole, clearly recognizable, and the evidence offered by technique, content, and setting point almost certainly to its inclusion within the *παρακλαυσίθυρον* type.¹⁸ Any reader

¹⁵ 3, 23 ff.

¹⁶ 23.

¹⁷ An Alexandrian Erotic Fragment and other Greek Papyri, Oxford, 1896.

¹⁸ The work is written on the verso of a contract dated in the eighth year of Philometor, hence is later than 173 B. C., but probably earlier than the end of that century (Grenfell). Only the first and a part of the second column are preserved of what may have been three columns devoted to the composition. Grenfell regards it as a kind of declamation written in half poetical, half rhetorical prose, the precursor of the romances which are found in papyri of the Roman period. This view is accepted by Diels (*Deutsche Literaturzeitung*, 1896, Nr. 20), who believes it is an excerpt from an Alexandrian romance: "wie man damals einzelne Scenen aus Euripides zu Schulzwecken ausschnitt." The asyndeta, the poetic choice and order of words, the rhythm, the interchange of poetic and prose turns are to Diels strongly suggestive

will discover that the chief (if not the only) speaker is a forsaken maiden, who relates that her faithless lover has abandoned her, notwithstanding which her love for him still burns. She apostrophizes the stars and night and asks to be admitted into his presence, she a willing slave by Venus led. Distraught with passion and beside herself with resentment she asks for garlands with which to adorn herself, passing on to entreaty and pleading that she be not driven away from the closed door. Then follows a statement of the torture of love's denial, a declaration of anger, and finally an appeal for reconciliation. The

of Hegesias. Weil (*Revue des études grecques*, IX (1896), p. 169) says the piece has the character of a mime, a form of composition written in prose rhythm approaching regular versification. In support he points to a long succession of dochmiac feet, indicative of verses remote from simple declamation. Close study of the rhythm is made also by Blass (*Jahrb. f. cl. Philol.*, XLII (1896), pp. 347-54), with the conclusion that we have a *μελέτη* on the theme: *τίνας ἂν εἴποι λόγους κόρη ἀπολειφθεῖσα τοῦ ἐραστοῦ*. With respect both to metrical technique and literary parallels the piece is given a searching examination by Crusius (*Philologus*, LV (1896), pp. 353-84), who makes a few changes (see also his *Herondas*⁵, p. 124 ff.) in Grenfell's transcription, with important changes in interpretation. He rejects the theory of a romance or a mere declamation, and because of the unmistakably melic character of some of the stanzas, which also show fixed metrical form, he concludes that we have to do with a lyrical poem which was intended to be sung: "als ein Paraklausithyron ist dieser Abschnitt aufzufassen." As for the Hellenistic circle to which the author belongs, Crusius suggests Simos of Magnesia, the chief master of the hilarode or lyric mime. Rohde (*Berlin, Phil. Woch.*, XVI (1896), 1045) says of its type, "Das Lied war ein nächtliches *παράκλαυσίθυρον*, gegen Zucht und Natur vom Mädchen vor dem Hause des Geliebten gesungen. Es ist keine geringe Poesie." The use of *δόχμοι* suggests a tragedy of erotic material, but our knowledge of Alexandrian lyric and half lyric poetry is so slight as to leave us uncertain whether in that, as in the Attic period, *δόχμοι* were limited to tragedy and comedy, or whether their use was extended to a kind of melic art, of which these verses might be a part. Wilamowitz-Moellendorff (*Des Mädchens Klage, eine alexandrinische Arie*, loc. cit., note 1 above) argues that in poetic form the poem represents an extension of the tragic aria, no resemblance to which is recognizable in the Hellenistic period. In verse technique it belongs to the later period of Sophocles and Euripides, while the language can scarcely be earlier than Eratosthenes. Its content corresponds to the epigrams of Asclepiades, model of Theocritus, and in point of time the poem probably does not stand far from Asclepiades.

fragment which contains a series of technical terms that have abundant parallels, has recently been translated.^{18a}

Further representatives of the literary theme under discussion are furnished by epigrams in the *Anthologia Palatina*. In a poem by Meleager of Gadara, the lover leaves at the door garlands upon which he writes an inscription.¹⁹ In another epigram, by Asclepiades, an appeal is made to garlands left at the door to pour down tears on the head of the inmate at the opening of the door.²⁰ To the same author is ascribed also a poem²¹ in which the lover invokes night to witness how he is scorned by one who is traitress in love. The conventional setting is found in still another poem by Asclepiades.²² The time is winter, the night is long, while back and forth before the door of her that is heartless paces the lover to whom Cypris has sent not love but an arrow that bringeth much grief. Callimachus is represented by one epigram,²³ which closes with the threat of time's revenge, a feature quite in harmony with the elegiac epigram and the type under discussion.

It is doubtless through Hellenistic influence that the custom of the lover's lament at the closed door passes into Latin literature. The first instance occurs in a canticum of Plautus,²⁴ which, with the example from Aristophanes cited above, constitutes the second of our two surviving *παρακλανσίθυρα* in the department of comedy. Phaedromus is feverishly in love with Planesium, a young woman in the possession of Cappadox, and in the immediate keeping of a *duenna* whose wont it is to sleep in Cappadox's house, near the door and in the capacity of door-keeper. Knowing the old dame's weakness for the cup that cheers, Phaedromus plans to sprinkle the door with wine, hoping that she will thus be induced to open it. Accompanied by his servant he advances to the door and addresses it in entreating words: "Come drink, thou jolly door, drink, be willing and be kindly unto me." This is followed by a dialogue characterized by persiflage on the part of the servant, desperate seriousness on the part of Phaedromus, and maudlin abandon on the part of

^{18a} By S. Gaselee in *Daphnis and Chloe*, Parthenius and other Fragments (Loeb Classical Library).

¹⁹ V, 191.

²¹ V, 164.

²² V, 23.

²⁰ V, 145.

²³ V, 189.

²⁴ *Curculio*, 147 ff.

the duenna, who, won over by the lavish dispensation of wine, promises to fetch the girl. But fond Phaedromus, still anxious and distrusting the door, which so often plays the lover cheat, sings to the door's fastenings, entreating that the bolts leap back and the girl be sent forth at once.

Roman lyric and elegiac poets from Catullus to Ovid show personal variations in treating the παρακλανσίθυρον. Catullus uses it as the setting for a lampoon,²⁵ in which all the scandal of a certain house in Verona is revealed by the door, a witness which cannot quit its post, which has been treated as if it could neither hear nor speak, but which, in fact, has heard the lady of the house in familiar and compromising conversation with her maids. Taking advantage of night's shadows Catullus comes to the house of this young matron whose conduct, rumor says, has forfeited the house's hitherto good name. In words of ironical gentleness, the poet addresses the door, from which he inquires as to the reason for rumors that are heard: "Hail door, dear to the amiable husband and dear to his father, and may Jove bless thee with his good aid, O door, who they say didst erewhile serve Balbus with good will when the old man lived here; and who they say again didst serve an evil intent after he was dead, and the mistress of the house again became a bride. Come now, tell me why thou art reported to be so changed and to have thus renounced thy fealty of old to thy master." The door replies: "It is not my fault, although it is said to be so; nor can any one say that any offense has been committed by me; but if you believe the tale of gossipers, everything is the door's doing: for whenever anything is known to have been done amiss, they all cry out at me, 'It is your fault, door.'" On Catullus' reassurance that it is not the door's conduct about which he wishes information, but that of the house's inmates, the door repeats the confidences which it has heard interchanged.

An equally well-known example of the παρακλανσίθυρον occurs in Horace's Odes.²⁶ This poem, a cold night's serenade before the barred door, seems, however, more like a jeu d'esprit than a serious appeal. The lover addresses Lyce, the mistress of a wealthy mansion, who is assailed now with reproaches for her cruelty, now with warning and sarcasm, again with appeals to

²⁵ 67.

²⁶ III, 10.

pity, and finally with the unavailing threat that she will be renounced for all time (non hoc semper erit liminis aut aquae/caelestis patiens latus), a comic and euphemistic variation of the lover's threat to cast himself down on the spot and die, as in the instances from Aristophanes and Theocritus.

Horace, in another Ode,²⁷ introduces also the *forme banale* of the serenade, as seen in Catullus, to taunt Lydia, who, because of fading charms, is no longer sought by bold admirers and sighing lovers, as when her years were in their spring. Her loneliness and her forlorn state are heightened by the cold howling winds without, the darkness of night, etc., frequent factors in poems of the type under review. The song proper is found in verses 7-8, an echo of a lover's pleading which was once heard, but now is heard no more about her door: "me tuo longas pereunte noctes, / Lydia, dormis."

If these poems from Horace's pen seem to be literary exercises, ironical and of the lighter vein, poems in which he is pleased to play rival to the poets of the Anthology, we must, on the other hand, be sensible of a real sincerity in the pathetic lament of Tibullus shedding tears before the door of Delia, to whom he was bound by a real and tender devotion. Tibullus' treatment of the παρακλαυσίθυρον is found in the following situation. The poet's love-affair until now has run smoothly; countless times passing through the darkness of night he has kept rendezvous with Delia; protected by Venus, who favors the fearless and makes lovers sacrosanct, he has had nought to fear from the attacks of late passers-by. No band of midnight revellers has approached with torch, bent on learning his identity; those who have recognized him have become his helpers and have not revealed his name; Venus has rendered him insensible to the benumbing cold of winter and to pelting rains; his only thought has been of the moment in which Delia with soft step would steal away from her watchers, gently open the door, and with silent beckoning summon him to her side. But times have changed, Delia is married, and her husband has gone off to war in quest of spoil and fame. To Tibullus' sorrow Delia is closely guarded and the door refuses to open. Hence the imprecation and entreaty against the cruel and unfeeling door which thwarts the

²⁷ I, 25.

poet's every plan: "Surly door, may the rain beat upon thee, may the lightning smite thee at the command of Jove. Open, door, for me only, overcome by my plaintive appeals, and make no noise as thou turnest stealthily on thy hinges. And if my mad passion has visited thee with harsh words, be mine thy forgiveness, and let them return upon my own head I pray. Remember the things ten thousand I said in suppliant tone, at what times I hung thy frames with garlands of flowers." ²⁸

Propertius does not address his lament ²⁹ directly to the door as does Tibullus. Nor does he speak it in dialogue, as Catullus, with whom, however, he seems to engage in a sort of theme rivalry. The door, the sole speaker, recalls in a soliloquy the ballad sung by an unfortunate lover who spends his nights in sorrowing at the doorstep. The song may have been one addressed to Cynthia by Propertius himself, since it contains much that parallels Propertius' sad experience with that belle dame sans merci. The door belongs to a house that once was highly favored, but is now in ill repute because of its occupant, who cares nothing for her own reputation or for the honored associations of the place, a door that in former days opened for great triumphs, a door whose threshold had been visited by gilded cars and had been bathed with a captive suppliant's tears. As the door interrogated by Catullus, so this has ears to hear and a tongue to speak. It is wounded by the nightly brawls of revellers and must often complain of blows from unworthy hands, while degrading garlands are ever near, and torches are cast on the ground below—a sign to the excluded lover that a more favored rival is within. This door once so honored is the victim of vile lampoon and ribald song. Full often it hears the lament of a suppliant who never allows its posts to slumber, as with artful blandishments he utters his strains, one of which the door repeats and so gives us the text of the most extended *παράκλανσίδυρον* which has come down to us.

Ovid, learned pupil and ingenious imitator of a long line of poets schooled in the technique of erotic poetry, employs in turn the *παράκλανσίδυρον* episode in the romance of his love for Corinna. A poem in the *Amores* ³⁰ offers one of the best de-

²⁸ I, 2.

²⁹ I, 6.

³⁰ I, 16.

scriptions of the situation typical of the lover's song, although, save for a short refrain, it contains no song. Ovid represents himself as spending the night at Corinna's door, entreating the guardian to let him in. He thus introduces a new motive in the variations which his predecessors have already made on a hackneyed theme. His version is an appeal to the doorkeeper, plaintive yet at times threatening, and in all particulars in keeping with Ovid's fondness for rhetorical presentation. While a number of the details presented by Ovid are conventional, his appeal is not to the door, as in Tibullus. Nor, as Catullus, does he engage it in dialogue. He does not make the door speak alone, as it does in Propertius. Ovid's appeal is practical—to the doorkeeper, who has a way of hearing those who know how to make themselves heard, the means of accomplishing which Ovid elsewhere³¹ indicates in a bit of counsel which he himself might have followed to advantage, when he wished to gain entrance to Corinna's well-guarded house. "Take my advice, array in your interest the whole servant tribe; forget not the doorkeeper, nor the watcher who sleeps at the entrance to your lady's door." Corinna's doorkeeper seems to be an early ancestor of Petit-Jean, doorkeeper of M. Perrin Dandin, the crazy judge, in Racine's *Les Plaideurs*.³² Ovid no doubt failed to tip the doorkeeper, who probably divided the doorkeeper's perquisites with Corinna, even as did Petit-Jean with his master. Venality in love affairs at imperial Rome played an important rôle.³³

After Ovid's *Amores* Latin literature yields no example of the lover's song, nor even a mention of one in many cases where we should expect such mention. Seneca the Philosopher writes to Lucilius: ³⁴ "Do you not see what trifling causes bring men to despise life? Here is one who hangs himself before the door of his mistress." The moralist who is ready to censure the

³¹ *Ars Amat.*, II, 259-60.

³² Act I, Scene I, ll. 13-17:

On avait beau heurter et m'ôter son chapeau,
On n'entrait point chez nous sans graisser le marteau.
Point d'argent, point de Suisse, et ma porte était close.
Il est vrai qu'à Monsieur j'en rendais quelque chose.

³³ Cf. *Tib.*, II, 4, 29-34; *Propert.*, IV, 5, 47; *Ovid, Amor.*, II, 8, 63.

³⁴ *Epist.*, I, 4, 4.

follies of his contemporaries makes no allusion here to a παρακλαυσίθυρον, such as preceded the death of despondent lovers at an earlier period in identical situations.³⁵ The school declamations of the first century of the Empire, which develop the most romantic scenes of private life, show no instances. The *Controversiae*³⁶ of Seneca Rhetor give glimpses of the young debauchee and the old man in love; of the fop who affects a languid walk and passes his days and nights at degrading banquets. So in the *Declamationes* attributed to Quintilian³⁷ we meet the roué and disappointed lovers whom despair drives to self-destruction. But not one of these themes, so common in the rhetorical schools, has to do with the song of lament, given by Plutarch as one of the disconsolate lover's characteristic acts. The satirists do not ridicule the custom, because, no doubt, it had passed into disuse. In Juvenal's time an interview between lovers was not conditioned on a song of lament, as sympathetic helpers were at hand.³⁸ Persius in a satire touching the Stoic doctrine of moral freedom, and in proof that all men are slaves, gives the illustration of a young lover, repentant but powerless to disengage himself from a passion which makes him a disgrace to his family, a squanderer of his patrimony, and a singer of maudlin songs at Chrysis' door. The example here is the stock one of slavery to love, and is borrowed from comedy, an indication that this type of young man is no longer found in Roman society at the end of the first century. For, if the custom of the lover's woeful song had not been abandoned,³⁹ it is difficult to

³⁵ Theoc., 23, 49 f.; Ovid, *Meta.*, XV, 735 ff.

³⁶ II, 1, 6-15; II, 6, 4-9.

³⁷ XIV, 3; XV, 9-10.

³⁸ 6, 231-242.

³⁹ This conclusion is supported by a recent interpretation of the words *udas ante fores* in the Persius passage discussed by Fiske (C. P., XI, pp. 336 ff.), who rejects the current view of editors that the lines as a whole constitute an allusion to a παρακλαυσίθυρον, the natural inference from the use of *canto*: "the lover's strain (*canto*) is presented from the point of view of New Comedy and satire, though doubtless the comic scene was not uninfluenced by the more fully formulated scenes of erotic literature and may even have taken its genesis from them." We have, then, simply the *exclusus amator* held up to ridicule. This is the more convincing since in the Terence exclusion scene, used by both Horace and Persius, there is no reference to watchings at night or of the lover's song. The phrase *udas ante fores* Fiske ex-

see why satire, if it is making allusion to the παρακλαυσίθυρον, would go back and present it in the setting of Menander's comedy rather than in that of erotic poetry, where the custom is prevalent.

In Martial the παρακλαυσίθυρον, if referred to at all, is referred to only to be satirized as a thing quite out of fashion. A certain Cotta, who might sleep on a couch as soft as that of Venus, spends his nights at the threshold of a haughty mistress, whose door, deaf to his consuming groans, is wet with his tears.⁴⁰ The individual here mentioned is probably satirized simply as an exclusus amator, but if there is any reference to a lover's song of lament it means that in Martial's time it is no longer genteel to pass the night before the closed door, "sighing like a furnace," as was done at an earlier day. Petronius makes no reference to the serenade, nor does Apuleius in the *Metamorphoses*. In the *De Magia*,⁴¹ however, he speaks of boisterous songs which at night disturb the quiet city of Oea. But Apuleius is here describing merely a vulgar scene of nightly revel, young ruffians in assembly before a certain house, attacking the door and making the windows echo with wanton songs.

Nevertheless, that the tradition lingers in the eastern Roman Empire is shown by the mention of a lover's serenade in Maximianus of Etruria, a late imitator of the Augustan elegists.⁴² This writer, a friend of the philosopher Boethius, was a member of an embassy sent during the early years of the sixth century by Theodoric, king of Italy, to Anastasius, emperor of Constantinople, to bring about an alliance between the East and the West. At the end of his career he tells in one of his poems⁴³ of a song which he heard sung by a Greek femme galante during the course of his embassy. But the account is not of Maximianus lamenting, as Catullus, Tibullus, Propertius, and Ovid, before a woman's door; it is the Graia puella who comes by

plains, from parallels in Lucilius and Horace, as referring to a deluge of water poured upon the excluded lover, and not to unguents, wine, or tears (frequently mentioned in erotic literature).

⁴⁰ X, 13.

⁴¹ 75.

⁴² See Robinson Ellis, *On the Elegies of Maximianus*, A. J. P., V (1884), pp. 1-15 and 145-163.

⁴³ See PLM. (Baehrens), VI, p. 340 with note introductory to the elegy.

night to the windows of Theodoric's ambassador and by singing a melody endeavors to make him a victim of the artifices of an Oriental siren.

To summarize: the *παρακλαυσίθυρον* is indigenous to Greek soil, as is apparent from its occurrence in Aristophanes, Asclepiades, Meleager of Gadara, Callimachus and other poets of the Anthology. In Theocritus it is associated with the tragic death of disappointed lovers. In Hellenic civilization lovers continued after the time of Plutarch to utter laments more or less literary before the unyielding door. Lucian in one of his dialogues ⁴⁴ makes a character say that the title of true lover is reserved for those who come to sigh, to weep, and to watch by the door the long night through. Plautus, writing the *Cureulio* about 193 B. C., and not over-careful in eliminating from Greek originals features out of harmony with Roman manners, introduces a lover's lament. It is easy to understand that Plautus' young contemporaries, after a night of drinking, might go to make merry at a favorite's door and write upon it verses of vulgar sentiment. But it is not probable that rude soldiers of the Punic wars were accustomed to sing graceful appeals to the unrelenting door. Even when the *Eunuchus* was written, it is likely that the *παρακλαυσίθυρον* was not well enough known at Rome for Terence to employ it in the polished and refined literary circle of his aristocratic patrons. Catullus may himself have been a singer of the *παρακλαυσίθυρον*. As for Horace and the elegiac poets of the Augustan age, it is difficult to determine in their treatment of the theme, save in the case of Tibullus, where the *Wahrheit* leaves off and where the *Dichtung* begins. In satire and epigram evidence for the lover's lament is negative, as it is also in the writings of the Senecas. Passing thence, all traces of the lament are lost until the time of Maximianus, where the setting is not Latin but Greek, since it is not a man, as invariably in the Latin type, but a woman, who sings the melody.

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⁴⁴ *Ἑταιρικοί*, VIII, 2.

IV.—THE ARROW OF ACESTES.

The number seven with its connotation of perfection formed the subject of a quaint dissertation by Varro,¹ was not deemed beneath the notice of Cicero, who calls this number "the *nodus* of all things,"² and seems to have exercised some fascination over Virgil, particularly in association with the seventh and last year of the hero's wanderings. He arrives in Africa with seven ships and slays seven head of deer for his companions.³ The wonderful serpent that emerged from the tomb of Anchises displayed seven coils, as it leisurely wound itself about the altar.⁴ The gauntlets of Eryx, half-brother of Aeneas, which brought good luck to Entellus, were of sevenfold leather.⁵ It was seven victims that the priestess ordered to be slain,⁶ and Anchises, as an indispensable item of prophecy, must mention the seven hills of the future city.⁷ Taking these references together and noting the relative infrequency of the number in other parts of the poem, we seem justified in concluding that Virgil is quite consciously employing the mystic connotation of perfection when representing the misfortunes and probation of Aeneas as enduring for a cycle of seven years.

That the first departure of Aeneas from Sicily is imagined to have taken place just after midsummer is made clear by the reference to the rising of Orion,⁸ which occurs just after the solstice, as we learn from the elder Pliny and from Servius himself, who quotes Sallust for authority.⁹ It must also be noted, since the ancient tradition placed the fall of Troy in the month of June,¹⁰ that the death of Anchises, which shortly preceded the departure of Aeneas, is to be thought of as taking place on or about the sixth anniversary of the Trojan disaster. Aeneas spends the whole seventh year at Carthage and returns just in time to celebrate the annual rites at the tomb of his

¹ A. Gellius iii, 10.

² i, 170 and 192.

³ v, 404.

⁴ vi, 783.

⁵ N. H. xviii, 268; Servius on v, 626.

⁶ Parian Marble: Insc. Graec. xii, 5, 1 p. 105, Epochæ xxiv.

⁷ Somnium Scipionis v.

⁸ v, 85.

⁹ vi, 38.

¹⁰ i, 535.

father.¹¹ Consequently we may infer that the games mark the termination of the mystic cycle of seven years.

We are assuming that Virgil had his chronology clearly worked out in his own mind and deliberately planned to suggest coincidences with the Roman Calendar. When Aeneas arrived at the court of Evander it happened to be the day of the annual rites of Hercules,¹² which would have suggested to any Roman reader the twelfth day of August just as definitely as Christmas suggests to us the twenty-fifth day of December. Turning back to the sixth book we find the hero undertaking a solemn vow to dedicate temples and establish festivals in honor of Phoebus and Diana,¹³ which brings to mind the Ludi Apollinares of July 6-13.¹⁴ We may therefore assume that Virgil thought of his pilgrims as reaching Sicily in June, Cumae in July, and Latium in August. We believe it possible to fix the chronology even more definitely still.

The crucial verse for the determination of time and also for the interpretation of the fifth book is 626:

Septima post Troiae excidium iam vertitur aestas.

We take *vertitur* as a figure from the circus suggesting the *meta solis*¹⁵ or *cardo anni*¹⁶ and so we translate "is rounding the turn," that is, the day of the games is the day of the solstice when the sun with his fiery steeds "rounds the turn" of his course. Moreover, since there is no point in saying that the summer is rounding the turn, we take *aestas* for *annus* and translate "The seventh year since the fall of Troy is now rounding the turn." This rendering has also the advantage of eliminating the inconsistency between the line before us and the *septima aestas* of *Aen.* i, 755. Now the solstice falls on June 24th, the day of the festival of Fors Fortuna and it can hardly be accidental that Fortuna is mentioned in the line preceding the one we discuss:

O gens
infelix, cui te exitio Fortuna reservat?
Septima post Troiae excidium iam vertitur aestas.

Evidence is available to make this suggestion a certainty.

¹¹ v, 45 f.

¹² vi, 69 f.

¹³ Servius on v, 626.

¹⁴ viii, 102 f.; Fowler R. F. p. 193.

¹⁵ R. F. p. 179.

¹⁶ Pliny, N. H. xviii, 268.

When the Aeneadae reached the high seas after leaving Carthage and found the winds becoming violent and contrary, Palinurus proposes that they place themselves in the hands of Fortuna:

Superat quoniam Fortuna, sequamur,
quoque vocat, vertamus iter.¹⁷

Although editors must be in frequent doubt whether they ought to capitalize the word *Fortuna*, the personification is too manifest in this instance to admit of any doubt. Palinurus is a pilot and Fortune is mistress of the seas.¹⁸ A frequent symbol of hers is the rudder or steering oar. Her chief temples at Rome were near the Tiber and consequently among the seafaring population. It is to be noted too how good luck follows Aeneas from the moment of placing himself under the guidance of the goddess. The sacrifices are favorable beyond his hopes; the weather proves to be serene on the day of the games, and the contests are prosperously sped. Even the omen of the arrow, which marks the close of the contests, must have been good since Aeneas eagerly welcomed it. This will be discussed in its proper place.

The same thread of thought about Fortuna and her protection may be picked up in line 604:

Hic primum Fortuna fidem mutata novavit.

The personification in this line is even more striking than in the previous passage and admits of no doubt that we are dealing with a deity. We venture thus to paraphrase: "At this juncture the goddess, Fortuna, who had smiled upon us since the departure from Carthage, for the first time displayed her former fickleness." The conception of the divinity that lies behind the poet's words is further revealed in vi, 62:

Hac Troiana tenus fuerit Fortuna secuta!

This *Fortuna Troiana*, the ill luck that dogged the footsteps of the Trojans for seven years, could not fail by the analogy of opposites to suggest to a Roman of Augustan days the good luck that had followed the Roman state for seven centuries. This title, *Fortuna Troiana*, is the poet's antonym of contemporary

¹⁷ 22-23.

¹⁸ Horace, *Odes* i, 35, 6.

cult names such as *Fortuna Augusta*, *Fortuna Caesarum*. It is a poetical innuendo. He wishes to hint that the Fortune of the Caesars had already adopted the ancestor of the Caesars.

The association of Aeneas with Fortuna suggests a comparison of the games in honor of Anchises with the festival of that goddess, particularly since they both take place on the solstice. If Virgil had the calendar in mind, as we showed reason to believe, then he could hardly fail to let it guide him here. Ovid, who is our chief authority, gives the welcome information that the festival took the form of a regatta on the Tiber and his words do not preclude the idea that boat-races and foot-races took place:

Ite, deam laeti Fortem celebrate, Quirites!
In Tiberis ripa munera regis habet.
Pars pede, pars etiam celeri decurrite cymba,
Nec pudeat potos inde redire domum.
Ferte coronatae iuvenum convivia lintres:
Multaque per medias vina bibantur aquas.²⁰

If races took place they would be merely canoe races according to our text but the aquatic nature of the celebration is very suggestive for the games of Anchises. One must also recall that the great Naumachia of Augustus was constructed in the Nemus Caesarum across the Tiber,²⁰ which was identical with or near the Horti Caesaris where a most venerable and ancient shrine of Fortuna was situated.²¹ Servius²² notes that the naumachia as an institution dated back to the first Punic war when the nations began to realize the importance of naval power. It goes without saying that boat-races must have played a large part in the training of crews from the very first and we might even imagine that boat-races were staged in the naumachia of Augustus. It was a sort of naval circus.

The second significant resemblance between the games and the festival is the dual character of each, associating the shade of a man with the goddess. One will recall in Ovid's lines that the words *munera regis* occur. This king, of course, is Servius Tullius, the great benefactor of the plebeians and the favorite of Fortuna. One may read most conveniently in Plutarch's *Fortune of the Romans* the story of his miraculous birth and his

²⁰ Fasti vi, 775 f.

²¹ Fowler, R. F. pp. 161 f.

²² Mon. Ancy. c. 23.

²² v, 114.

intimacy with the goddess. So closely were the two associated that a veiled statue in the Forum Boarium was claimed by some to be the goddess and by some to be the king.²³ In later times one meets a similar association of a man and Fortuna in the case of Julius Caesar. No matter how neutral may be Caesar's references to her in his writings,²⁴ he sacrificed to her before setting out against Pompey and the common people regarded him as her favorite.²⁵

The misunderstanding of the fifth book is due chiefly to the mischievous idea that these are funeral games. The poet never suggests that we should so consider them and never hints an excuse for their not being performed at the time of the funeral. The truth is that they cannot be considered as funeral games for the simple reason that they are not performed at the time of the funeral. Neither can one regard them, with Servius, as a performance of the Parentalia because this rite belonged to the month of February and the games of the fifth book occur in June. It is just as impossible to regard them as a celebration of the private Parentalia since these were exclusive and Aeneas gives the utmost publicity to his performance. Moreover, there were no athletic contests associated with either public or private Parentalia and so we have a common reason for dismissing both from our thoughts. The only alternative left is to assume that we have here the institution of an annual and public parentatio such as was accorded by the state to Acca Larentia in return for her benefactions.²⁶ Additional importance attaches to this comparison since the annual and public sacrifice to Acca Larentia took place on the winter solstice, Dec. 23rd, and our games take place on the day of the summer solstice, June 24th.

It is an unquestioned fact that the sacrifice performed by Aeneas is a parentatio. It may also be noted that it is to be annual:

*annua vota tamen sollemnisque ordine pompas
exsequeretur strueremque suis altaria donis.*²⁷

²³ References in Fowler, R. F. p. 156.

²⁴ Classical Review, xvii, pp. 153 f.

²⁵ Dio, 41, 39, 2. Cf. Appian, B. C. ii, 9, 57.

²⁶ Macrobius, i, 10, 15-17. ²⁷ 53-54.

Poscamus ventos atque haec me sacra quotannis
urbe velit posita templis sibi ferre dicatis.²⁸

It is also public:

Adhibete Penates
et patrios epulis et quos colit hospes Acestes.²⁹
cuncti adsint meritaque expectent praemia palmae.³⁰

We take the following line to denote the founding of the naumachia:

prima citae Teueris ponam certamina classis.³¹

If it merely means that the boat-race takes place first, then it means very little. If it means the founding of the naumachia, then it means a great deal. One must bear in mind the naumachia of Augustus in the Nemus Caesarum near the temple of Fortuna, and also the devotion of the mercantile classes to the first princeps. No better example of this can be found than an incident narrated by Suetonius in his life of Augustus which occurred shortly before his death.³²

Virgil is never to be scanned so closely as when he seems to be manifestly imitating. He seems in this book to be imitating Homer and the description of the contests at the funeral of Patroclus. He was never farther from Homer and never more thoroughly Roman. He is throwing back into antiquity the popular association of Fortune with the Caesars; he is throwing back into antiquity the popular association of Fortuna with the Roman state; he is giving to the plebeians, who were the most enthusiastic supporters of Augustus and the new order, a place and a part in his great epic. He is endeavoring to set up an association in their minds between the founder of the Julian gens and their favorite goddess, Fortuna. He is trying to gain for their annual festival the glamor of immemorial age. He is not unaware that the plebeians had a religious experience of their own quite apart from the patricians with their frigid *ius divinum*. He is not unaware that Fortune is consecrated in more shrines and temples in Rome than any god in heaven, not even excepting Jupiter. Perhaps he was not unaware that one

²⁸ 59-60.

²⁹ 70.

³⁰ Vita 98.

³¹ 62-63.

³² 66.

of her temples was for a century the largest and most magnificent in the capital.³³

It now remains to interpret the fifth book as a subjective experience of Aeneas. Departing from Africa he was sure of but one thing, that he must at all costs escape. He sailed, not with sealed orders, but with no orders at all. He was out of touch with his divine parent and was ignorant of his apotheosis. He had but vague instructions for the visit to the Sibyl³⁴ and no vision of the future of the kingdom he was to found. It was but natural that he should accept the first guidance that offered and consent to the leading of Fortuna. If he should visit the tomb of his father and solicit oracles by means of sacrifices, where would he be more likely to receive them? We take the following lines to be a litotes expressing this hope and expectation:

Nunc ultro ad cineres ipsius et ossa parentis
haud equidem sine mente reor, sine numine divom,
adsumus et portus delati intramus amicos.³⁵

To discover the plan and intention of the gods he begins a tentative sacrifice with wine, milk, and blood, as if to the *Di Manes*.³⁶ The appearance of the serpent amazes him and raises the welcome doubt whether it is merely the genius of the place or the famulus of his deceased parent. Adopting the latter assumption he changes the character of the sacrifice (*instaurat*) and slays three pairs of major victims as if to a nether god.³⁷ These were calculated to elicit omens, which was his real desire, and this desire was not frustrated, as will be made plain in the sequel.

The revelation does not come at once, it comes step by step. Yet Aeneas is encouraged and for the first time claims his birth-right and discharges the functions of a *paterfamilias* and a Roman magistrate. He is now regularly called *pater Aeneas*,³⁸ which he never was once called at Carthage in the Latin sense. He is surrounded by a great host of friends and clients like a

³³ Temple of Fortuna Equestris in Circus Flaminius dedicated 173. No finer temple was built until the time of Augustus. Livy xlii, 3.

³⁴ iii, 441 ff.

³⁵ v, 55-7.

³⁶ 77-8.

³⁷ 95-6.

³⁸ *Pater Aeneas* vs. 130, 348, 368, 424, 461, 545, 700, and 867.

popular consul.³⁹ He gives the signal for the trumpeter to announce the beginning of the games just as at Rome.⁴⁰ He has a tribunal in the Circus just like Caesar.⁴¹ The weather continues fair and the contests are drawing to their close when the random arrow of Acestes takes fire and spends itself in flames.⁴² This is an answer from the sacrifice and Aeneas feels exalted as never before.

Nec maximus omen / abnuit Aeneas.⁴³

Note the *maximus*. It is not otiose. It shows how Aeneas felt. Servius rightly takes the line for an example of litotes. "Aeneas, filled with pride, made haste to claim the omen," which was an augur's prerogative. These games are for Anchises. Therefore the omen must be his, especially since an omen was due to come. It is for this reason that he gives to Acestes a crater that had belonged to his father. He wished to pass the good luck on. It might be noted that Acestes himself was a child of Fortune since his mother had been cast adrift in a skiff to be carried *quo fors tulisset*,⁴⁴ and, by the way, we are not sure that the original meaning of *fors* is not "tide" or "drift," the incalculable element in navigation. *Fors Fortuna* would then mean something like *bon voyage*.

The correctness of the interpretation of the omen of the arrow depends upon an harmonious explanation of the following lines:

Hic oculis subitum obicitur magnoque futurum
augurio monstrum; docuit post exitus ingens
seraque terrifici cecinerunt omina vates.⁴⁵

Recalling to mind that Virgil in this book is throwing back into the legendary past the historical association of the Caesars with Fortuna, as we showed reason for believing, we may discern a parallel effort to throw back the divinity of the Caesars into that same past. We take *exitus ingens* to mean "the amazing sequel" and to signify primarily the comet that appeared after the death of Julius, though of course it connotes all the prodigies that the poets and historians relate. The seers, for whom

³⁹ 75.

⁴⁰ 290.

⁴¹ 530-1.

⁴² 522-4.

⁴³ 139.

⁴⁴ 525 f.

⁴⁵ Servius i, 550.

the poet never has a good word, who love to harrow up the souls of men, declared that Julius had become a god. They were too late. The remotest ancestor of the race had become a god. This is the larger half of the message of the fifth book.

To return to the arrow, it constitutes a second step in the reconciliation or atonement of Aeneas and his father's shade. The living son by means of proper sacrifices had made possible the approaches of the divine dead but is in ignorance of the fact that his father, having become a chthonic deity, finds it impossible to make close approaches by light of day.⁴⁶ Yet in the interval preceding midnight, when his father might appear, the religious experience of Aeneas is not halted. He prays to Jupiter to stay the fire among the ships, and this is the first time he prays.⁴⁷ During the storm he had merely complained.⁴⁸ He had never learned to pray so long as Anchises was alive. He may have intended to pray to his father's shade when he sacrificed but the emergence of the serpent interrupted his words and they were not afterwards resumed.⁴⁹ So now he is for the first time about to reach a proper relationship with heaven as with his divine kindred. With the coming of midnight his father's image appears and delivers the instructions which Aeneas had hoped for when he turned his course to Sicily under the lead of Fortune.⁵⁰ The revelation that his black victims were calculated to elicit was of necessity postponed till midnight.

Anchises having completely revealed himself through the vision of the night there remains for Aeneas but one act to complete the atonement. A circular tumulus in a spacious grove is built for his sanctified father and above it, on the summit of Mt. Eryx, is a temple of Idalian Venus, his mother.⁵¹ For the perpetuation of his father's worship a priest is ordained, which cannot fail to recall the flamen appointed for the deified Julius.⁵²

If we are upon the right trail then no book of the Aeneid is so thoroughly Roman, so genuinely religious, as the fifth; none

⁴⁶ 738 f.

⁴⁷ 1, 94 f.

⁴⁸ 721 f.

⁵² Cicero's Phil. ii, 111.

⁴⁹ 687 f.

⁵⁰ 80 f.

⁵¹ 759 f.

is so rich in sentiment, none touches so intimately the religious feelings of the common people of ancient Rome. It may be added that no other surpasses it in artistic merit, in the concealment of calculated art. If we have not discerned its worth, this is due to the mischievous tradition of Homeric imitation, to the mistaken notion that these are funeral games, and to our inability to sympathize with a religious experience that seems quite foreign to us.

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V.—GOETHE'S QUATRAIN "LIEGT DIR GESTERN
KLAR UND OFFEN" A PARAPHRASE
FROM MAUCROIX.

Few lines by Goethe are better known than the quatrain

Liegt dir Gestern klar und offen,
Wirkst du heute kräftig frei,
Kannst auch auf ein Morgen hoffen,
Das nicht minder glücklich sei.,

and it seems to have been a special favorite with Goethe himself. The verses were originally published in lithographed facsimile of the poet's manuscript, dated Nov. 7, 1825 (date of celebration of the fiftieth anniversary of Goethe's coming to Weimar), under Bendixen's lithograph after Vogel von Vogelstein's portrait of Goethe,¹ and Goethe selected them to close Group IV of the *Zahme Xenien* in his final edition of his Works.² Not only did Goethe present various autograph transcripts to friends, but being, as is well known, much interested in the then new process of lithography,³ he even had lithographic facsimiles made, reading as follows:

Liegt dir *Gestern* klar und offen,
Wirkst du *Heute* kräftig treu;
Kannst auch auf ein Morgen hoffen,
Das nicht minder glücklich sey.

Johannis 1830.

J. W. Goethe.

and then sent one of these to his friend F. F. H. Küstner,

¹ Hamburg, 1826; cf. Bendixen's letter to Goethe, Dec. 6, 1825, and Goethe's reply, Dec. 19, in *Goethes Briefe* (Weimar ed.) XL, 419 and no. 161; also Hermann Rollett's *Die Goethe Bildnisse* (Vienna 1883), p. 196. The Weimar ed. (Werke III, 442) wrongly states that this portrait and facsimile appeared in *Goethes Goldener Jubeltag* (Weimar 1826); cf. Goethe-Jahrb. 1904 p. 254 and Gs Werke ed. Heine-mann II, 463.

² Ausgabe letzter Hand, IV, 337 (1827) of the 16mo issue; Weimar ed. III, 312.

³ I have a copy of Goethe's lithographic facsimile of the MS. of Byron's Dedication to him of *Sardanapalus*; cf. *Goethes Briefe* XXXVI, 208 and the editor's notes pp. 407-408.

consul-general for Saxe-Weimar in Leipzig, probably on Aug. 31, 1830, accompanied by other facsimiles including the lines:

Know'st thou *Yesterday*, its aim and reason,
Work'st thou well *Today* for worthy things,
Then calmly wait the *Morrows* hidden season,
And fear not thou what hap soe'er it brings.

June 1830.

J W v Goethe.

and

Chaque jour est un bien que du ciel je reçoi,
Profitions aujourd'hui de celui qu'il nous donne;
Il n'appartient pas plus aux jeunes gens qu'à moi,
Et celui de demain n'appartient à personne.

ce 24 juin 1830.

J. W. Goethe.

These two "versions" in English and French were accordingly printed, with the original and the letter to Küstner, by the elder von Biedermann, with the comment: "Die beiden Uebersetzungen sind wahrscheinlich auch von Goethe, doch lässt es sich nicht als gewiss behaupten."⁴ Later von Biedermann claimed that these English and French versions should have been duly included in the Hempel edition of Goethe's Werke, but von Loeper replied⁵ that he considered it most improbable that Goethe could have written them. Years later von Loeper found the French verses written in a note-book of Goethe's followed there by the name "Maucroux" (also in Goethe's handwriting), which he took to prove that some "Maucroux"

⁴ *Goethe und Leipzig*, 1865, II, 144. The three facsimiles mentioned passed into the possession of Rudolf Brockhaus, whose privately-printed posthumous Goethe-Festschrift "Zum 28. August 1899" includes a facsimile of his German MS. dated "1. Jan. 1830," and prints the English lines (*not* in facsimile), p. 63, more accurately than von Biedermann had done. My friend Mr. Wm. A. Speck, Curator of Classical German Literature in the Yale Univ. Library, has kindly lent me, from his wonderful collections, these two books, which I had not seen since 1912.

⁵ Hempel ed. V, 231 (1872): "Wenn auch des Englischen und noch mehr des Französischen wie wenige Deutsche kundig, war er doch nicht in dem eminenten Grade Meister beider Sprachen, um so nebenher auch in ihnen dichten zu können"; cf. similarly Strehle's later and little-known ed. of *Goethes Gedichte* III, 504 (Werke III, Berlin, Ferd. Dümmler, undated but 1888; cf. G-Jahrb. 1889 p. 312) and also Düntzer's ed. (D. N. L.) III, 1, 231.

had written them, but he did not deny that they were translated from Goethe. Describing this note-book at length, von Loeper says (G-Jahrb. 1890, p. 141): '... französische Excerpte des Jahres 1828 . . . Darunter auch die Strophe, welche man wohl Goethe selbst als Uebersetzung von: "Liegt dir Gestern klar und offen" zugeschrieben hat, mit Angabe des Dichters: *Maucroux*.' Von L. then prints the lines as above, except: *reçois*. He himself had previously (1872) called the French lines "die französische Uebersetzung." Even the late Prof. Carl Schüddekopf and Prof. H. G. Gräf, both editors of the Weimar edition of Goethe and most careful and competent authorities in such matters, expressly refer to the 1890 passage just quoted, and still consider the lines by "*Maucroux*" or "*Maucroix*" as a mere "Uebersetzung oder Paraphrase."⁶

Some seventeen years ago I found that the English version quoted above was taken by Goethe from the beginning of Carlyle's essay "Signs of the Times" as it appeared anonymously in the *Edinburgh Review* for June 1829.⁷

Thus the matter of these two English and French verses was generally considered as finally settled, except that there may have been some slight curiosity as to the personality of this "*Maucroux*" and the circumstances of his translating Goethe's lines into French.

However, several years ago bibliographical curiosity led me to examine Louis Paris's edition of the *Oeuvres Diverses* (Paris 1854, 2 vols.) of François de Maucroix (1619-1708), the friend of La Fontaine, and then of course I found at once that the so-called translation from Goethe was in fact written by Maucroix half a century before Goethe was born. Though a Canon of the Cathedral of Reims, Maucroix is more appropriately described, by Sainte-Beuve, as "un disciple d'Horace"; for the publication of the *Historiettes* of his friend and confidant Tallemant des Réaux unexpectedly showed him to have been far

⁶ Cf. Schüddekopf in *Gs Briefe* L, 188 (Weimar 1912), and Gräf's most conscientious and elaborate standard work *Goethe über seine Dichtungen* IX, 791, 800 and index (Frankfurt 1914).

⁷ Cf. G-Jb. 1904, p. 236 and Corresp. betw. G. and Carlyle, p. 118, and *Athenaeum* (London) Aug. 10, 1912, p. 142. C. altered the text when reprinting the essay. Cf. C.'s letter, Nov. 23, 1869, to Sir Chas. Murray (*Memoir of M. by Sir Herbert Maxwell*, 1898, p. 76).

more human and less ascetic than had been supposed for two centuries.⁸

According to the *Nouvelle Biographie Générale* (as late as 1861), Maucroix wrote our quatrain at the age of 89, but probably this is merely an unconscious and illogical deduction from the fact that at the time of writing these lines he was over 80 and the further fact that he died at 89. Paris's standard text reads as follows:⁹

LV.

Quatrain

fait à l'âge de plus de 80 ans.

1700.

Chaque jour est un bien du ciel que je reçois,
Je jouis aujourd'hui de celui qu'il me donne;
Il n'appartient pas plus aux jeunes gens qu'à moi,
Et celui de demain n'appartient à personne.

Paris adds the following foot-note: "Ce quatrain nous a été conservé par Voltaire, qui le cite dans son *Siècle de Louis XIV*, à l'article de Maucroix. On l'a réimprimé à tort comme inédit dans l'*Almanach des Muses de 1775*, p. 68." But the *Almanach* did not in fact claim that the verses were still unpublished.¹⁰

Most probably Goethe read the quatrain in the alphabetical list of Writers, &c. in Voltaire's *Siècle de Louis XIV*, though it is not now possible to ascertain just when he first and last read them there, since his references to Voltaire are literally legion. The passage in Voltaire¹¹ is brief:

⁸ *Historiettes de Tallemant des Réaux* 3rd ed. VII, 200-211 (Paris 1858) and *passim*.

⁹ *Oeuvres Diverses de Fr. de Maucroix* (Paris 1854) I, 216; cf. I, cccxii. Sainte-Beuve's review is in *Causeries* X (also in Saintsbury's selection from the *Causeries*, Oxford 1894); he had quoted the quatrain once before in V (from Sieyès). The quatrain is also in *Nouvelle Biographie Générale* XXXIV, 343 (1861) and in Larousse's *Grand Dict. Univers.* X, 1354; also in Ramage's *Beautiful Thoughts from French and Italian Authors*, Liverpool 1875 (and possibly in 1st ed. 1866).

¹⁰ *Almanach des Muses*, 1775, Paris, p. 68: "Vers / Faits à l'âge de quatre-vingt ans. / Chaque jour est un bien que du Ciel je reçois; / je jouis aujourd'hui de celui qu'il me donne: / il n'appartient pas plus aux jeunes-gens qu'à moi, / & celui de demain n'appartient à personne. / Par feu l'Abbé de Maucroix. /"

¹¹ *Oeuvres*, Kehl ed. 1785, vol. 20 of the 8vo issue, vol. 22, 12mo; cf. ed. Beuchot XIX, 157, ed. Moland XIV, 102, also e. g. XIX, 141 (1821). These verses do not yet appear in the note on Maucroix in

"*Maucroix*, (François) Né à Noyon, en 1619, historien, poète, et littérateur. On a retenu quelques-uns de ses vers, tels que ceux-ci, qu'il fit à l'âge de plus de 80 ans:

Chaque jour est un bien que du Ciel je reçois;
Jouissons aujourd'hui de celui qu'il nous donne.
Il n'appartient pas plus aux jeunes gens qu'à moi;
Et celui de demain n'appartient à personne.

Mort en 1708."

Thus it is at last clear that the French lines, which even the very best and latest authorities on Goethe still continue to treat as evidently a mere translation, are in reality the *original*, of which Goethe's well-known and oft-quoted quatrain turns out to be after all only a masterly paraphrase.

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the 1763 ed. of Voltaire (Essay sur L'Hist. Univ. ch. XLI) but they may have been added in 1769 or 1775.

Possibly Maucroix's lines in question are included also in "Nouvelles Oeuvres Diverses de J. de La Fontaine et Poésies de F. de Maucroix, accompagnées d'une vie de F. de Maucroix, de notes et d'éclaircissements, par C. A. Walckenaër, Paris, A. Nepveu, 1820," 8vo, pp. xvi, 335, 2 leaves, cited in Comte de Rochambeau, Bibliographie des Oeuvres de La Fontaine, P. 1911, p. 627 (and Bibliographie de la France, Nov. 11, 1820, no. 4012). I have not yet seen this volume.

Perhaps Goethe wrote Maucroix's lines in his note-book (!1828!) from memory—which would explain: "Maucroux" and "Profitons." An undated memorandum addressed to his daughter-in-law, printed in 1912 (Gs Briefe L, 113) reads: [An Ottilie] "Mit Bitte um die ersten Zeilen / Il n'appartient pas plus aux jeunes qu'à moi, / Et celui de demain n'appartient à personne." For the copy of Maucroix's lines which Goethe handed to Quetelet in 1829, see Gs Gespräche, Gesamtausgabe, IV, 160 (Leipzig 1910) or Q.'s Sciences, &c. 1866.

In connection with the above instance of "Original und Nachbildung," I may add here that I have at last succeeded in identifying the original of Goethe's poem "Hochländisch," hitherto often sought in vain. A full account of this will appear later.

REPORTS.

HERMES LIV (1919), 3 and 4.

Eine Pythagoreische Urkunde des IV. Jahrhunderts v. Chr. (225-248). M. Wellmann prints and discusses the anonymous excerpt (in Diog. L. VIII, 25 f.) of an eclectic Pythagorean, which Zeller (III 2⁴ p. 103 f.) assigned to the II century B. C. The author must have been a follower of Philolaus, and a contemporary of Plato, who used him as a source. It may have been the Pythagorean philosopher Xenophilus.

Plotin oder Numenius? II (249-278). Fr. Thedinga (cf. Hermes LII, 1917, 592 ff.) translates Plotinus I, 8 (πόθεν τὰ κακά) and concludes from the inconsistencies and diffuse style in chapters 6, 8, 10-15 that these were added by Porphyrius from Numenius' book concerning The Good.

Die spartanische Agrarwirtschaft (279-294). U. Kahrstedt, from the statements of the ancients as to the 82 medimni of barley, paid as a yearly tribute by the Helots, the 9000 κλήροι, and the contributions at the syssitia (cf. Plut. Lyc. 8; 12; Paus. IV, 14, 4, etc.) develops by means of assumptions and ingenious computations a realistic picture of the Spartan agrarian system and the oppression of the Helots. Instructive analogies are cited, viz. from the early hide system of Germany and Poland. The early leadership of Sparta in music, sculpture and ceramics indicates an early development of her agriculture, say in the VII century B. C. This agrarian development caused the impoverishment and slavery of the peasant class. The Spartan city-state was economically what Athens would have been without Solon. This Helotizing of Spartan peasants was later than the conquest of Messenia; but here too conditions became more onerous as time went on. The name Helots means 'the captured men,' which explains their legal status; they were virtually slaves. Helotism resulted from a gradual development in which economic and political forces were both at work.

Zur Geschichte des Krateros (295-300). R. Laqueur harmonizes Diodorus' statement (XVIII, 2, 4) that Alexander made Perdikkas ἐπιμελητὴν τῆς βασιλείας with Photius' extract from Arrian Diad. 3, according to which Craterus was made προστάτης τῆς Ἀρριδαίου βασιλείας. For προστάτης must be an error of Photius who misunderstood Arrian's use of προστασίαν as shown by Dexippus' extract from Arrian (F. H. G. III 668): τὴν δὲ κηδεμονίαν καὶ ὅση προστασία τῆς βασιλείας Κράτερος ἐπετρέπη,

ὁ δὲ πρῶτιστον τιμῆς τέλος παρὰ Μακεδόσιν, where *προστασία* means outward show, display (cf. Polybius [B.-W.] I, 55, 8; IV, 2, 6; 48, 12; XXI, 34, 10; XXVII, 15, 4.). Hence Perdiccas had the power, but Craterus the pomp of royalty, by which arrangement Alexander must have aimed to preserve the royal succession in his own family. This throws light on Perdiccas' assuming not only the power, but also *τὴν τῶν βασιλείων* (not *βασιλέων*) *προστασίαν* (Diod. XVIII, 23, 2-3), which naturally aroused the opposition of Craterus.

Zwei Lieder des "Agamemnon" (301-320). W. Kranz notes the relation of the anapaestic address of the Coryphaeus v. 40-103, to the long choral ode v. 104-257, and the tripartite character of the latter in rhythm, style and content: 104-159 (1½ pairs of strophes, chiefly dactylic); 160-191 (2, trochaic-dactylic); 192-257 (3, iambic). A careful analysis reveals the development of Aeschylus' thought until it reaches the horrible climax of Iphigenia's sacrifice, where familiarity with famous paintings lends beauty to his description. In spite of the formal distinctions Aeschylus' thoughts flow in a continuous stream, unhampered by the divisions, as is the case in later tragedies. The legends embodied in the Orestia are full of antinomies: The expedition against Troy was just, but Agamemnon did wrong in waging war for a woman; Artemis demanded a sacrifice, but the father sinned in giving up his daughter; the spirit of vengeance brooded over the palace of the Atridae, but this did not justify Clytemnestra; Orestes committed a heinous crime in murdering his mother, yet he obeyed Apollo. The conscience of Aeschylus rebels at these legends, but he knows that Apollo is *Διὸς προφήτης* (Eum. 19), and seeks consolation in submitting to the will of Zeus. The praise of his triumph is the sum of human wisdom (Agam. 174/5). Clytemnestra does not really appear until v. 257 f. An analysis of v. 1407-1576 shows that modern editors err in printing 1455 ff. and 1536 ff. as refrains. According to the MSS only *ὦ ὦ βασιλεῦ* ff. (1488 ff.) is thus repeated. Aeschylus has given this scene, where Clytemnestra after the murder faces the chorus, an epirrhematic form, which illustrates primitive tragedy where a reciting actor conversed with a singing chorus. K. develops this idea.

Miscellen: K. Münscher (321-327) considers Dem. XXXVIII, 21/2 an interpolation of a marginal note to XXXVII; he objects to Thalheim's emendation of XXXVIII, 12 *δὲ ἐαυτοῦ* to *δὲ ἐκείνου*, the meaning of *δὲ ἐαυτοῦ* approaching that of *ἐκόν*; in [Dem.] XLII, 1 he accepts Thalheim's *φθίνοντος* (anticipated in Didot's ed. 1843), but places it after *μηρός*; gives reasons against Thalheim's emendation of [Dem.] XLIII, 41 and advises the revisers of Dem. text to use the older editions of Voemel and Sauppe. Conjectures in the text of De-

mosthenes are rarely successful like the $\sigma\lambda$ of Wilamowitz (Dem. XVIII, 13) in Hermes LIV, p. 66.—†H. Blümner (328-329) objects to Robert's transposition of v. 567 in Sen. Herc. Fur. (cf. A. J. P. XL, p. 217), as a telum tergemina cuspidē in Pluto's hands agrees with archaeological evidence.—F. Hiller v. Gaertringen (329-332) commends the emendation and combination of IG I Suppl. p. 41, 373 b and p. 79, 373¹ which Lolling made (Κατάλογος τοῦ ἐν Ἀθήναις Ἐπιγραφικοῦ Μουσείου, ed. Wolters 1899) and obtains the following dedicatory inscription:

[ἐσθλὸν] τοῖσι σοφοῖσι σο[φ]ίῃσθ[αι κ]ατ[ὰ] τέχνην.
 [hòs γὰρ] ἔχει τέχνην, λαί[ο]ν' ἔχ[ει] βίον.
 [— — ἀνέθεκ]ε Ἀθηναῖαι δεκάτ[εν].

The τέχνη was probably that of a handicraftsman; but the range of possibilities includes not only the sculptor, potter, fisherman etc., but also one whose σοφία was his τέχνη as in the case of a physician, and a century later might have included the sophist or rhetor.—Th. Thalheim discusses some of the questions pertaining to the rule of the four hundred and the value of Arist. Pol. 30 and 31, which he thinks were derived from Androtion, who garbled the records in order to shield his father Andron, who had been a member of that aristocratic body (cf. A. J. P. XXXIX, p. 216).

Hannibals Alpenübergang (337-386). O. Viedebantt analyses Polybius and Livy, and with Nepos Han. 3, and passages from Ammianus Marc., Silius Italicus, Strabo etc., finds an original Carthaginian account a), a falsified Roman version b), and a contamination of a and b, possibly by Postumius. Both Polybius and Livy depended on these versions. According to a) Hannibal crossed the Rhone north of the Durance, proceeded north to the 'island,' then along the Isère to the Alps, and crossed the Little St. Bernard into the territory of the Insubres. According to b) Hannibal crossed the Rhone south of the Durance following the famous Genève road: Nîmes (Nemausus)—Tarascon (Tarausco)—ford Cavaillon (Cavalio)—Briançon (Brigantio) etc., on this, the only road crossing the Alps north of the coast, he proceeded east to Cavaillon, where the news of the proximity of the Romans caused him to leave this road and take a northerly course to the Isère and then as in a) over the Little St. Bernard. Livy shows that a and b had been contaminated, for having followed the a) version to the 'island,' he now lets Hannibal take a course that brought him to the upper Durance, evidently with the purpose of having him cross the Genève into the country of the Taurini. But the description of the turbulent river, the open country, and the statement (XXI, 31, 9 f.): sed ad laevam in

Tricastinos flexit; inde per extremam oram Vocontiorum agri tendit in Tricorios haud usquam impedita via, show that we have here a second itinerary starting from the lower Druentia on the way north. Numerous points are made by V. although some of his statements are open to question. Emphasis is laid on the provisions made by Hannibal to insure the success of his great undertaking. His subjugation of the Taurini was necessary in order to control the Genève pass, over which Hasdrubal was to come, and it seems probable that his reduced force was due partly to his leaving detachments to guard the passes of the Alps and the Pyrenees.

Bedeutung und Geschichte des Verbums *cēvēre* (Mit zwei Exkursen über Verwandtes) (387-408). J. Mussehl discusses in a sane matter-of-fact way some of the technical vulgarisms current in popular speech, which emerged in the Pompeian graffiti, Juvenal, Martial, Persius. *Cēvēre* in Persius 1, 87 is correctly explained by a scholion, perhaps 200 A. D. But the meaning of this word was soon forgotten as shown by the glosses *inclinare* (*inclinari*), which have misled the editors of the Thes. L. L., not however Georges and Harper (cf. *criso*). The Plautus text given by Nonius 84, 17: *si conquiniscet istic, ceveto simul*, shows that someone after 200 A. D. took the meaning to be equivalent to *inclinari*. This should warn against the Plautus variants in Nonius. The history of the adverbs *ceventinabiliter*, *inclinabiliter* etc. is similar. Adverbs in *-abiliter* were rooted in popular speech, and while they were common in the older period, they were avoided in the I century B. C., until their revival by the archaising writers of the II century A. D. Lucretius in IV, 660, III, 907, VI, 1176 was probably using archaic speech intentionally (cf. Merrill). An excursus on *futuere* and another on *arrurabiliter* are added.

Die sogenannte Appendix Probi (409-422). K. Barwick shows in detail the agreement of the appendix with the *instituta artium* of the late Probus, not merely in matter, but in style, and concludes that it represents the remnants of a systematic work of the same author, whose date is determined by the addition of *Diocletianae* and *thermae* to *Roma*, *Tiberis* and *urbs*, *flumen* (resp. in an illustration of proper and common nouns (inst. art. 119. 25), which B. shows was a stock illustration. These additions were evidently made as a compliment to Diocletian, a common practice. The *thermae* of Diocletian were dedicated between May 1, 305 A. D. and July 24, 306 A. D. Probus' home was in Africa, as shown by the examples *Cirtae* and *Uticae* (cf. Fr. Stolz, Hist. Gram. I, p. 59).

Die Begriffe ΠΥΡΟΣ und ΣΤΕΓΗ bei der Hausanlage (423-432). Fr. Preisigke publishes a Strassburg papyrus (No. 352) of III century B. C., which records the payment of a tax on the purchase of a *στέγη δευτέρα* on the third *πύργος* of a building

ἐν Φιλαδελφείαι. He discusses in detail such partial ownership, and shows that πύργος, of which there were three in this case, was not a tower, but a strongly built wing. The στέγη δευτέρα was the third story. The article is full of interesting information.

Miscellen: G. Helmreich (433-438) shows the value of a Munich MS for the text of the cook-book, known as Apicius, and the inadequacy of Schuch's edition (Heidelberg 1874).—Ludwig Deubner (438-441) combines Migne XXXVII, p. 656 with p. 723 and completes an iambic satire of Kerkidas. Wilamowitz (Berl. Sitzungsab. 1918, 1152) had assigned p. 656 to Gregory of Nazianzus.—M. Pohlenz (442) reads ἐμύχιον for ἐνύχιον in a line of Callimachus (cf. Rh. Mus. LXXII, p. 473).—Th. Thalheim (443-445) emends the text of Demosthenes in [Dem.] XLIV, 12 f., Dem. LVII, 9, Dem. LVIII, 10; 21; 29; 56.

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PHILOLOGUS LXXV (N. F. xxix), Heft 3. 4.

Pp. 245-246. Otto Crusius (Obituary notice). On Dec. 29, 1918 Otto Crusius, for thirty years editor of Philologus, suddenly passed away. An appreciation of his work as professor in the University of Munich and as a scholar of the first rank in many fields of classical philology is contributed by A. Rehm.

Pp. 247-273. G. A. Gerhard†, Satura und Satyroi. These two words, one pure Latin, the other Greek, happened to sound alike and in course of time came to be used to describe literary productions in some respects similar. By the beginning of the Christian era the Romans found it convenient to use the pure Greek loan-words, satyricus and satyrographus, in connection with their native satura. Satiricus and satirographus are not hybrids from satura (with itacism). They first appear not, as Marx thought, in the Byzantine epoch, but in the time of Petronius as the title of his work shows. Satyra for satura was common among the half-educated and later became the rule, so that Probus could even derive satura from Σάτυροι.

Pp. 274-303. J. Friedrich, Das Attische im Munde von Ausländern bei Aristophanes. Thesmophor. 1001-1007, 1083-1135, 1176-1201, 1210-1225; Acharn. 104; Birds, 1678-79 are printed with critical apparatus and textual notes. On pp. 282-296 there is a study of the phonology, morphology and syntax of these passages, and on pp. 297-301 follow a text, reconstructed on the basis of the preceding study, and a transcription into "high Attic." Aristophanes seems to have reported the barbarian idiom from personal observation. Solecisms, such as he

records, must have been common among foreigners at Athens in his day. Sometimes in these passages Thracian-Illyrian peculiarities may be detected, but at the same time Aristophanes appears also to imitate the native Attic popular speech. An Appendix (pp. 301-303) contains the Greek of the barbarian in Timotheos' *Persians*, 162-173. An examination shows almost entirely a series of Asiatic-Ionic vulgar forms. However, they do not affect the barbarian's whole speech, as in Aristophanes, but he uses in general the poetic elevated speech with a sprinkling of single popular forms. Timotheos is not treading the realistic ground of comedy but uses the exalted tones of the dithyramb.

Pp. 304-322. C. Ritter, *Platons Logik*. (Conclusion of the article begun in pp. 1-67). 9. The procedure in drawing conclusions: (A) the fundamental propositions or axioms on which conclusions rest; (B) conclusions from analogies; (C) proof by hypotheses. A. From the law of identity are derived certain axioms which belong partly to pure mathematics, partly to mathematics applied to physics. They are found in Theaetetus 155 a, Parmenides 154 b, and Timaios 82 b: nothing can increase or decrease in mass or number, so long as it remains equal to itself; if nothing be added to or subtracted from a thing, it remains equal to itself; i. e., expressed algebraically, $a + 0 = a$. If equal quantities are added to unequal quantities, their difference always remains the same $(a - b) = (a + c) - (b + c)$; but the addition and subtraction must proceed in exactly the same sense and magnitude. B. Plato made frequent use of inference based on analogy, but was aware that such reasoning required caution (Phaedon 92 d, Theaet. 162 e). It is to be used only as a heuristic principle, looking towards the establishment of a hypothesis still to be proved. C. The hypothetical discussion (apagogic proof and the developing of antinomies, Menon 89 c, Phaedon 100 f., Sophistes 237 ff.). A hypothesis affirmed and denied gives, in contradictory opposition, two possibilities of which one must be true. 10. The hypothesis must be based ultimately upon some self-evident and universally admitted truth (*ικανόν*). Plato finds this ultimate in his "ideas," Theait. 153 c ff., Tim. 51 c, Parmen. 135 c.).

Pp. 323-363. H. Meyer, *Das Vererbungsproblem bei Aristoteles*. Among the problems in which both physicians and natural philosophers, even before Aristotle, were interested, was that of heredity, which Aristotle treated with his peculiar carefulness in his work *περὶ ζώων γενέσεως*. The questions especially investigated were what determines sex and how the likeness borne by children to their parents and remoter ancestors is to

be explained. Aristotle bases his solution on the peculiar functions of male and female in generation; he refers to the well-known proposition of his natural philosophy that everything that comes into being arises from its contrary; and if during the formative process a change into the contrary takes place, then that which is not mastered by the formative power must necessarily change into the contrary (*de gen. animal.* I. 766 a 14-16). If the male or active principle possesses sufficient warmth to overpower the female element, then it produces male sex; otherwise, the reverse. A father is at one and the same time a man and also an individual, like Socrates. So that the activity of the begetter as such is exercised in different directions, as male, as species, as individual. The predominance of any of the factors which are inherent in the male principle determines the type, although the likeness resulting may be only partial. As to the inheritance of the moral and intellectual faculties of the soul, even before Aristotle, Theognis (*Eleg.* I 183-192) and Plato (*Rep.* 458 b-461 b) recommended the more careful and "eugenic" mating of parents and the proper care of the mother during the period of maternity. The interest in the problems of heredity did not flag after Aristotle but was much in evidence among the Stoics, Epicureans, and Neoplatonists. The Stoics influenced Tertullian, Gregory of Nyssa and even Origen.

Pp. 364-383. Fr. Wilhelm, Zu Dion Chrys. Or. 30 (Charidemus). Charidemus is not a mere fiction, in spite of unmistakable idealization after the manner of Plato's dying Socrates. However, the speech put in his mouth (§§ 8-44,) shows clear signs of Dion's authorship, being a clever compliment to this promising pupil. The discourse is to be divided into three parts: I, §§ 10-24, the *δυσχερέστατος . . . τῶν λόγων* of the *ἀνὴρ ἀγύρτης*; II, §§ 26-27, the *βελτίων . . . τοῦδε λόγος* of the *ἀνὴρ γεωργός*; III, §§ 28-44, the *ἐτέρα ᾠδή* of the same person and, in the estimation of the Charidemus-Dion, the best *λόγος*. According to I, the cosmos is a jail in which we are the prisoners of the gods; according to II, it is a colony of the gods, in which we are first protégés of the gods, and then left to our own devices; according to III, it is a palace of the gods, in which we are their guests, lavishly entertained. Only in III are there Cynic elements, but in all three Poseidonios is the chief Stoic source (mainly his *περὶ θεῶν*, *φυσικὸς λόγος*, and *περὶ κόσμου*).

Pp. 384-394. W. Sander, Bemerkungen zu Ciceros de divinatione. A defence of the writer's positions taken in his dissertation, *Quaestiones de-Ciceronis libris quos scripsit de divinatione* (Gottingae, 1908) against the criticisms of Heeringa in *Philologus*, LXVIII, 560 ff.

Pp. 395-413. F. Lammert, Die Angaben des Kirchenvaters Hieronymus über vulgäres Latein, nebst Bemerkungen über Hieronymus und die Glossen. From passages where Jerome uses *vulgo* (either "vulgar" or "in common use") to characterize words and phrases, the following are discussed: *amarus*, *Bactroperita*, *baia*, *boa*, *Bootes*, *Caesar*, *camisia*, *cantio*, *capitium*, *coxale*, *cubitus* (-um), *encoma*, *exterminare*, *flagellum* (= flail), *gustator* (= *parvus digitus*), *horrendus*, *ignarius* (lapis), *loricula*, *lubricus*, *magus* (= *maleficus*), *mapalia*, *mathematicus*, *millepeda*, *mare mortuum*, *murenula*, *nervus* (= *genus tormenti*), *palmus* (= *σπιθαμή* and *παλαιστή*), *parentalia* (= *περίδειπνα*), *parentes* (= *cognati et affines*), *patres* (used of one another by the monks in Palestine and Egypt), *polyphthongum* (= *psalterium*), *sabaium* (used in Dalmatia and Pannonia for *ζύθον*), *Saucomaria*, *scruta*, *spica*, *spelta*, *spina alba*, *tabanus*, *timoratus*, *titio*, *virgineus*. Jerome refers in the same way to Greek vulgarisms: *βάρις*, *ιμάντωσις*, *κωφός*, *ποππύζων*. II. Jerome also apologizes for his use of: *digamus*, *trigamus*, *octogamus*, *peccantius peccatum*, *rectitudines*. He also criticizes certain persons for using such *portenta verborum* as: *annihilasti*, *annullasti*, *nullificasti*, *amaricaverunt*, *annullatio*, *annihilatio*, and certain pleonasmes. III. The Hebrew glosses to the Abavus glossary of codd. Paris. lat. 7690 (a) and (in part) Hauniensis bibl. univ. 26 (c) go back to Jerome's commentary on Isaiah.

Pp. 414-436. R. Samter, Ἀλληλέγγυοι. Before the papyri afforded new data, the earliest instance of this word was in Justinian, Novella 99. We now may trace the word back through the Augustan era to the time of the Ptolemies. The possible meanings are: I (natural meanings) (1) debtors who mutually provide security for separate debts. (2) Joint debtors who mutually provide security for one and the same debt. II (far-fetched meanings) (3) Joint debtors (simply). (4) Joint givers of security for one and the same debt. Of these meanings (1) is found only for the case where there is but one creditor (in Theophanes and Georgios Cedrenos); (2) is the usual meaning in the Hellenistic commercial world in Egypt, and the case is described by Papinian Dig. 45, 2, 11: *reos promittendi vice mutua fideiussores non inutiliter accipi convenit*. This use continued till late into the Byzantine times. (3) On linguistic and factual grounds this meaning, generally accepted, is rejected, inasmuch as the last part of the word loses its force. (4) Here the first part of the word loses its full force. But this last meaning is that underlying the passage in Nov. 99. It was an infrequent meaning, else the law could not have been misunderstood by contemporaries. A lemma (to Julian's epitome) belonging to the seventh century shows that the meaning

persisted in the Byzantine legal circles. In Egyptian papyri 13 years before and 56 years after the issue of Nov. 99 we find the old use obtaining. That there should have been such ambiguities in the use of law terms is not to be laid to the blame of Byzantine decadence, for instances occur in classical Roman law (cf. Gaius, III 76).

Pp. 437-462. A. Bauer, Der Einfluss Lukians von Samosata auf Ulrich von Hutten. I. Analysis of Hutten's dialogues. Imitation of Lucian is shown by even a cursory examination of: Phalarismus, Arminius, Misaulus sive Aula, Febris I, II, Fortuna, Inspecientes, Bulla sive Bullicida, Monitor I, II, Praedones. But while Lucian mocks, Hutten fights; Lucian wishes to entertain, Hutten, to reform. In Lucian there is copious wit; in Hutten, passionate pathos. II. The influence of Lucian is shown in the following: (1) technique of the dialogue (dramatic; but in Monitor I, II, and Praedones it is dialectic in the Platonic manner; in Misaulus it is rhetorical and sophistical); (2) dramatic devices (scene, dramatis personae, characterization, number and grouping of the persons, division of scenes, agonistic matches, farcical and burlesque scenes disturbing the dramatic illusion, comedy of situation, gods treated as men, irony, parody, persiflage of ones' self.) The article will be concluded in a later volume.

Miscellen.: Pp. 463-465. 1. N. A. Bees (Βέης), Ueber eine Hesychglosse. The gloss on Βερβίνα shows that the modern Βέρβαινα is of neither Albanian nor Slavic origin, but goes back to the name of a branch of the ancient Arcadians.—2. Pp. 467-469. E. Stemplinger, Der Mimus in der horazischen Lyrik. Horace in his endeavor to extend the bounds of μέλος included the dramatic mime, in his time, the favorite department of literature: e. g., Od. III, 12; I, 27; III, 19; III, 10; Epode II; Od. I 28 (Archytas); III, 9. The most characteristic feature of these mimetic odes is the technique of handling action in monologue or dialogue, i. e., so as to dramatize the ode.—3. Pp. 469-473. H. Wegehaupt, Zur Ueberlieferung der pseudo-Aristotelischen Προβλήματα ἀνέκδοτα (ed. Didot IV. 291 ff.). Cod. Vossianus (at Leyden) misc. 16, a paper MS of the 15th century, contains on fol. 18r-fol. 25v some of the Problemata. The text of L is nearest to Matritensis 84 (wrongly cited as 94). A collation of L is given on pp. 471-473.—4. Pp. 473-474. L. Radermacher, Der Grammatiker Timachidas. That he was also cited as Timachos is shown by the form Τίμαρχος (in Schol. Eur. Med. 1, Athen. XI 501 e, Hesych. v. ἄμυστος, and Harpocration s. v. Ἀργᾶς) for Τίμαχος.—5. Pp. 475. L. Radermacher, Die Zeit des Antiquars Semos. Semos of Elis wrote in the Hellenistic period. That he used the κοινή is illustrated by his use of ἀν with the optative in general conditions.—

6. Pp. 476-482. K. Preisendanz, *Zu Euenos von Askalon*. The Epigrams in Anth. Pal. IX 62, 72, 122, 251, 602, 717, 718; XI 49; XII 172; XVI 165, 166, assigned in the lemmata to Euenos, are all shown to have been written by Euenos of Askalon. Jacobs had assumed five poets of the name; Christ, three; Hillscher, "poetae homonymi"; Reitzenstein, hardly more than two. Benndorf (de Anth. gr. epp. quae ad artem spectant, Bonn 1862, p. 18) had conjectured a single Euenos. A. P. VI 170 may possibly be by Euenos. IX 602 and 251 are interpreted at some length. The poet was familiar with popular superstition and used motives derived from it.—7. Pp. 482-484. K. Preisendanz, $\chi\omega\omega$ in Pap. Lond. XLVI. Lines 70-95 contain a charm for the detection of thieves. The letters $\chi\omega\omega$ are the result of a dittography at the end of the phrase $\gamma\rho\acute{\alpha}\psi\omega\nu$ $\epsilon\iota\varsigma$ $\tau\omicron\iota\chi\omicron$ combined with an ω which was the apex of one of two pyramids of vowels between which stands a picture of an eye.—8. Pp. 484-485. F. Walter, *Zu Varro (de lingua Latina)*. Read: V 7, et initia egregiis; V 49, avaritia una praecet; VI 21, ideo coactum (i. e. cogere = coartare, Non. 55, 19); VII 12, bellum tueri et tueri villam (a similar chiasmus occurs in L. L. V 30); IX 53, tollunt ex se analogias.

Pp. 486-491. Indices.

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REVIEW.

Martial, the Epigrammatist, and other essays. By KIRBY FLOWER SMITH. Baltimore, The Johns Hopkins Press, 1920. 8 + 172 pp. 12°. \$2.00.

Kirby Smith, most lovable of companions and wise observer of life, approached antiquity as something human and alive. It was hard for him to relegate any period of history to the past. "Comparative Literature!" he exclaimed to a student of his in the American Academy in Rome, "There is no such thing. It is all one stream." The object of his wide and varied reading was to make friends among the men of old, to pull them out of their chronological corners and allow them their place in the world of today. He taught his hearers "*come l'uom s'eterna*" by showing that the immortality of the great makes them not unapproachable and antique but immediate and contemporary for those who can enter the society of the best. His avenue to scholarship was the rigid training of Johns Hopkins University; no work of his own was casual or unlaborious. The book through which his memory will chiefly live, his edition of Tibullus, gives evidence everywhere of that patient consideration of details and that ultimate view of the higher goal, that mark the true investigator. But beyond all that, he had caught from his master Gildersleeve, in a prepared and receptive soul, the relish of life and human sympathies; he might truly have said, with one of his ancient masters, *hominem pagina nostra sapit*.

It is well that Smith's colleague and successor, Professor Mustard, has assembled in a small but precious volume his occasional essays and addresses of a more general and popular character. These should not be dismissed by the professional scholar as his lighter and less significant achievements. The harder and higher aim,—the aim of most concern at the present moment—is to humanize our ancients; it is harder to transmit in some living form the spirit of Martial and Ovid and Propertius than to establish their texts, catalogue their metrical and linguistic traits, and determine the place of their poems in the development of literary types. These matters have their value, and Smith neglected none of them. But he has also left, in his teaching, in his conversations, and in the book before us, a memorial of mellowed judgment, witty observation and neat description, that make his ancients live.

The essay on Martial is appropriately given the first place,

for it is the best. Martial, whom Smith had read and read again, appears not the hack writer or the professional flatterer that most historians of Latin literature find him, but as a broad and cosmopolitan spirit and an honest critic of human life in all its aspects, high and low, that were revealed to his "keen and penetrating yet just and kindly eyes." The poet's faults are not denied, but they are "on the surface,—otherwise many critics would never have discovered them at all." We learn, from a display of statistics more profitable here than in most literary estimates, that the element of nastiness which generally bulks large in accounts of Martial is actually small. This we may see from the Delphin edition, which excludes only 150 epigrams out of 1555 as unfit for the Dauphin's eyes; even if we weigh as well as number and find in the acknowledged indecencies considerable weight, these figures are striking. Smith often reproduces Martial's pictures and his wit in pleasant verse, homespun in texture and adequate to the theme. For Ovid and Propertius, his use of the ballad measure is less happy; it fits neither the high melancholy of the one nor the high art of the other. Ovid is "first, last and always a rhetorician." If we may add incidentally that he was first, last and always a wit, one need not quarrel with this estimate; for though Ovid truly knew all the rules of the game, which he could play to excess and the exasperation of his critics, his chief delight was to treat the formulae with a gay fancy that often runs into delicate parody. But Smith was not blind to the wit of his favorite poet nor to his deeper moods of imagination and romance. Propertius he calls a modern lover with a modern self-consciousness, a "born self-tormentor." The drama of Propertius and Cynthia "was by turns an idyl, a Romantic comedy, a problem play, a comic opera, a tragedy, and finally a mystery," in which, for all the varied tortures of the poet's heart, the real lover is Cynthia,—few have read Propertius deeply enough to find these things in him.

The essays on the poets, which every reader will wish might have grown into a history of Latin literature, occupy about half of the volume. The latter half contains addresses, sensible and optimistic in tone, on "The Classics and our Vernacular," and "The Future Place of the Humanities in Education"; the latter paper, full of wise counsel for educators in our age of "reconstruction," was delivered only a few days before the writer's death. At the end of the book come the author's reminiscences of his boyhood in the town of his birth, two poems and a metrical translation of the *Copa*. An article on *Pupula Duplex* seems too technical for inclusion here, and not to call for republication without some consideration of Professor McDaniel's discussion of the same topic (C. P. xiii, 335 ff.). It might well have given place to the delightful "Recollections of an old Johns Hopkins

Student," published in the *Johns Hopkins Alumni Magazine*; this would have made a fitting companion-piece for the Vermonter's reminiscences of his native town. For these, at any rate we are grateful. The author looks back with Horace's affection on his birth-place, and makes it a part of the picture of life that he constructed from all periods of the past. The converse of his modernizing of the ancients is the discovery that the present is antique.

"The population is small. In character and habits it is in many ways surprisingly like that Italian population of small land-owners in the days of Republican Rome. Indeed, in a general way, there is no more characteristic Vermonter in ancient literature than Cato the Elder. The people are, of course, conservative, tenacious of their traditions and respecters of them. As a rule, there is a keen sense of the ludicrous, coupled with a faculty of instant repartee—doubtless fostered by the unremitting banter that goes on from morning till night in any and all of these small towns and is partly responsible for a certain piquancy of expression, an oddity of rhetorical figure, as unexpected as it is amusingly appropriate. At the same time there often appears in this temperament a distinct tendency to the imaginative, and even the mystic, as one might expect of men who live a life of comparative solitude in the solemn shadow of those eternal hills, whose forests and streams are hardly different from what they were in the days of Columbus."

Here speaks a humanist, who is not cramped by the limitations of time and place, but enriches the present with the past. The passage is autobiographical as well as descriptive; the traits that Kirby Smith finds in his townsmen were essentially his own. In part, his Vermont village created his temperament; in part, it is his temperament writ large.

E. K. RAND.

JÉRÔME CARCOPINO, *Virgile et les Origines d'Ostie*, Bibliothèque des Écoles françaises d'Athènes et de Rome, Vol. 116. Paris, E. de Boccard, 1919. Pp. x + 318.

This book, M. CARCOPINO's demonstration of conclusions which he announced to the Académie des Inscriptions in 1912, is a rare combination of detailed topographical study with an exhaustive investigation of an historical and religious problem. The outcome of years of work, prosecuted originally at the French school in Rome where the author published valuable papers on Ostia, the book was practically ready for publication when M. CARCOPINO was called to the service in 1914. To avoid further delay he has published it now without attempting to bring his bibliography up to date and without taking into

account the new discoveries at Ostia where excavations continued throughout the war.

The first of the five books into which the work is divided is an attempt to bring the tradition of the origin of Ostia into harmony with the lack of archaeological discoveries on the spot that can be dated before the fourth or early third century. Rejecting the supposed colonization of Ostia by Ancus Marcius, CARCOPINO would date the citizen colony at the port shortly after the fall of Antium in 338 when the prow of a ship appeared on Roman *aes grave*. It is interesting to note in this connection Professor Frank's recent suggestion (*Class. Phil.* 1919, 314 ff.) that the prow of a ship is to be associated not with the fall of Antium but with the establishment of the colony at Ostia about twenty years earlier. Before the colony there was, CARCOPINO believes, a settlement to the east of Roman Ostia on the site of an ancient religious centre. A survival of the cult of this community is to be found in the peculiar religious titles of Ostia, *pontifex Volcani et aedium sacrarum, praetor* and *aedilis sacris Volcani faciundis, sodalis Arulesis*. In the last-named title Carcopino finds a survival of an early place-name Arula which he would identify with the "Ostie préostienne." In spite of the evidence of *Ephem. Epig.* IX, 448 that an aedile of Vulcan was elected by the municipal senate, CARCOPINO believes that these titles represent official Roman priests appointed by the Pontifex Maximus of Rome. Against this belief conclusive reasons are furnished by Wissowa in *Hermes* 1915, 5 ff., an article which CARCOPINO knows only from a summary. These priests of Vulcan are, the author thinks, to be associated with Roman state sacrifices known—on evidence of very unequal value—to have taken place at Ostia. All these sacrifices are, with some violence to the tradition in the case of the *ludi Castorum*, dated by CARCOPINO in the month of August and connected with the *Volcanalia*. The Vulcan of Ostia, identical with the Cretan Γελχάβος and the hypothetical Etruscan Velθans, was an all-pervasive Mediterranean sun-god. He was also the god of rivers and especially of the Tiber. With him was worshipped a goddess of fertility, Maia or Juno, variously identified with Terra Mater, the Mater Larum, Ops Opifera, the Great Mother of the Gods. Finally the tradition of the founding of Ostia by Ancus Marcius is explained by supposing that Rome under Sabine domination conquered the mouth of the Tiber in the fifth century and, while maintaining the native cults on the spot, also imported to Rome the chief gods of the conquered region.

The second book, on Lavinium, is the most significant and convincing part of the study. Although the existence of a city Laurentum has been questioned by Zumpt, Dessau, and lately by Wissowa (*Hermes*, l. c.), the city of Latinus is generally

believed to have been called Laurentum. Yet such a city is not mentioned in inscriptions and cannot be located topographically; in literature is it unknown before the Empire and is found then only in a few cases either as an equivalent of Lavinium, or as a general name for the region, or as a designation of the well-known imperial villa. From the early tradition which, while giving no name to the original city of King Latinus and his people the Laurentes, still makes Lavinium the city that Aeneas founded on his arrival in Italy, there is a departure in the Aeneid. Vergil recognizes Lavinium as the city in which Latinus and the Laurentes already lived before the arrival of Aeneas in Italy. But in order to avoid useless polemics the poet does not mention the city of Latinus by name either as Laurentum (*Laurenti* in *Aen.* VIII, 1 and 38 is an adjective) or as Lavinium. He refers to it always by some paraphrase. In a valuable topographical commentary CARCOPINO shows that the allusions to the city of Latinus accord perfectly with Prattica, the unquestioned site of Lavinium. Of great interest is the identification of the oracle of the Albunea in VII, 83 with the so-called Zolfoforata on the Via Ardeatina.

The third book deals with the city that Aeneas did found, which is none other than the camp at the mouth of the river for which the tradition attests the name Troia. This camp is a genuine city referred to in five passages as *urbs*. Its inhabitants are *cives*. That it is the new Troy so long foretold is shown by the fact that here occur the eating of the tables and the appearance of the white sow, the two omens that were to indicate the end of the Trojans' wanderings and the site of the future city. In another important topographical section CARCOPINO discusses the references in the Aeneid to the region about Ostia. Of particular significance is the identification of the Numicius with the Canale dello Stagno. The ancient city lay, he believes, northeast of modern Ostia at the ancient bend of the river. Here were the *Atria Tiberina* (Ovid, *Fasti*, IV, 329 ff.) the site where in 204 the procession carrying Cybele's stone halted for the night on the way to Rome; here too was the temple of Vulcan, the great god of the city, who was none other than the *deus ipse loci* . . . *Tiberinus* (VIII, 31). This is the key to the interpretation of the much-discussed line, (VIII, 65) *Hic mihi magna domus, celsis caput urbibus exit*.

It is with this great divinity, whom Vergil calls Thybris, that the fourth book is concerned. The form Thybris is not a simple poetic variant for Tiberis, but an earlier name for the river taken from a giant king (*Aen.* VIII, 331). Prior to the Aeneid the word does not occur in Latin poetry even in the works of Vergil; in the Aeneid it is found seventeen times, while Tiberis occurs only once and Tiberinus only eight times. (The explanation of the single case of Tiberis in VII, 715 as a local Sabine

name for the river is improbable.) The god Thybris is not the Pater Tiberinus of imperial inscriptions but a far greater god, brought to Italy by the Etruscans, a deity who unites the powers of Jupiter and Mars. He is the god to whom Pallas vows his spoils and to whom Aeneas dedicates the spoils of Mezentius. But the attempt to connect with his cult and with that of the goddess who was worshipped with him the eating of the tables and the sacrifice of the pregnant sow is far from convincing.

In the last book CARCOPINO discusses Vergil's reasons for departing from the established tradition. A special motive for attributing great antiquity and prestige to Ostia lay in the fact that Augustus like Julius Caesar planned to build a harbor there. Ostia was moreover particularly suited to be the mother city of Rome, for there Vergil found the cult of a great and all-embracing god, and a site fitted by nature to become a second Troy. "Ensuite, grâce à cette Troie élevée près du *fluvius Thybris*, équivalent latin du Xanthos et du Thymbris de Phrygie, non seulement il effaçait toute contradiction entre son poème et la prophétie d'Homère sur Enée qui règnera sur Troie, mais il semblait faire sortir l'Enéide de l'Iliade en vertu d'une espèce de préfiguration mystique" (p. vii).

The book is provided with a sketch-plan of the excavations of Ostia and an excellent map on which are indicated all of CARCOPINO's identifications. The lack of a general index to make accessible the great mass of material is greatly to be regretted, for not many will find time to read through the eight hundred pages in which M. CARCOPINO has expounded his thesis. The diffuseness of the author's style is a very serious defect of his presentation.

It is impossible in this summary to do justice to CARCOPINO's careful argument. Although few will accept his thesis in its entirety his book is of great significance both as a commentary on the Aeneid and as a study of religious origins. The topographical sections are invaluable for the last half of the Aeneid and the discussions of Vergilian usage and interpretation are important. On the text of the Aeneid one notes for instance the defence of the reading *rumone* in VIII, 90, and of *Thybrina* in XII, 35. In the composition of the Aeneid CARCOPINO has pointed out much that is new—the absence of a city Laurentum, the probable existence of Lavinium before Aeneas's arrival, the permanent character of the camp that is also *urbs* at the mouth of the Tiber. On the religious side he has furnished a possible explanation for the origin of the obscure priests of Ostia, though here one could wish that he had discussed in more detail the exact meaning of the titles. His tendency often is to push his conclusions too far. His Vulcan, though exaggerated in importance, is a more probable figure than his Maia with her limitless powers of identification and absorption. With the abun-

dance of epigraphical material from Ostia it is strange that so prominent a goddess should not be mentioned in the inscriptions. On this point and on many another some satisfaction might be gained by an excavation of the site designated on CARCOPINO's plan as *Atria Tiberina*.

L. R. TAYLOR.

VASSAR COLLEGE.

Solon the Athenian. By IVAN M. LINFORTH. University of California Press: Berkeley, 1919. 318 pp. \$3.00.

This is a very readable account of all that has been gleaned or guessed about the great lawgiver of the Athenians. The work falls into two distinct parts, a biography of Solon and an edition of the fragments of his poems.

In the first part a sceptical attitude has been deliberately adopted, "alike toward ancient legend and modern hypothesis." On p. 16 there is a brief lapse from this very prudent position, in a mention of Plutarch's biography of Solon. Here it is stated that "modern investigation has shown that his principal sources, outside of Solon's own poems, were the learned writers Didymus and Hermippus (see Busolt, 1895, p. 85)." This is a surprisingly positive statement—somewhat more positive than the authority cited will warrant. But in the next paragraph Dr. LINFORTH resumes his strictly judicial attitude, and tones down the whole statement to a "probably."

The fragments of Solon's poems are really studied twice: first, as so many historical documents, and again "with the wider appreciation and criticism which are the due of poetry." They are handsomely printed in a carefully revised text, with a good prose translation and an extensive commentary. In the long elegiac poem preserved by Stobaeus two new conjectures are admitted: line 11, *μάλωραι* for *τιμῶσιν*, and line 34, *ἐνρείων* for the meaningless *ἐς δηνον*.

W. P. MUSTARD.

BRIEF MENTION.

Some time ago reading the life and letters of a divine, celebrated in his day both for his scholarship and eloquence, I came across the following entry, which naturally arrested my attention: "Gildersleeve was glad to meet somebody interested in grammar, and sat late, very full of talk." "Very full of talk" is a homely phrase and might seem to hold a covert sneer; but Dr. Broadus was fond of homely phrases, and in any case I do not resent the impeachment. 'Tis nothing more than Chaucer's "Gladly wolde he teche," and the apostolic injunction, "To do good and to communicate forget not," might well serve as a motto for all teachers. A recent writer has called self-expression a mania of the times; self-expression and self-impression go back to the protoplast, Adam, and to the mother of all living, Eve. More than a decade after Dr. Broadus made that comment on the youthful professor of nearly sixty years syne, I opened my essay on Grammar and Aesthetics with a frank confession, which I take the liberty of reproducing from an out-of-print and out-of-date volume:

"Minute specialization is one of the prominent features of modern science. It is not peculiar to modern culture, for subdivision of the professions is as old as the Pyramids. In the Athens of the best times there were those who made their living by the manufacture of hair-nets. An epigram of Martial informs us that there were surgeons in Rome who limited their practice to the effacement of the scars that disfigured the persons of branded slaves. But the narrowness of a handicraft is different from the narrowness of an intellectual pursuit, or rather an intellectual pursuit is reduced by this narrowness to a handicraft; and in this second half of the nineteenth century the joyous and adventurous swing of the human mind through the range of knowledge and science which marked the first half has been quieted down to a sober pace, not to say a treadmill gait. The line along which the earlier investigators flamed is now traversed by the solitary track-walker, who turns his lantern on every inch of the ground, and travel is often interdicted on account of the insecurity of the road. So much the better for those who are to come after us, but meanwhile life is lonely for the explorer. For times come to every such man when he feels an imperious necessity of justifying himself to them that are without, of seeking a larger audience than the narrow circle of his disciples and associates. True, the utter failure to come to an understanding with the rest of the world often sends the student back to his special work with a determination never again to attempt any communication with his fellows except on the most ordinary topics of social converse, and to lead his intellectual life alone."

In this outgiving I was not generalizing from my own experience, for I have encountered more than one specialist who could not suppress the desire to let the outside world know what the

inward fire was that warmed his soul. A signal example among my acquaintances was Prof. Sylvester who was a colleague of mine for seven years at the J. H. U. I cannot say that he honoured me with his friendship. Even his acquaintance was a somewhat perilous privilege. So explosive was he that I consider it the greatest achievement of my social life that I managed to cross the ocean with him as my room-mate with not even an approach to personal difficulty. In the course of those seven years we were often thrown together officially and socially, and I often had occasion to admire the manifestations of his large and luminous intellect. No matter what subject came up, he turned upon it, as it were, a bull's-eye lantern, which lighted it up, not without some danger, however, lest there be fire as well as light. His line of mathematics was far above my mental reach, but for all that he would try to make me apprehend, not comprehend, the character of his achievements, and, being a man of vivid imagination, he would often resort to metaphor and simile for my enlightenment. His face was as expressive as his head was impressive, and I can picture his countenance all aglow with rapture at his discoveries, which always seemed to come to him as revelations. There is no real egotism in the enthusiasm of men of genius over their own success. As Goethe says, "Alles ist als wie geschenkt." One day he said to me, in regard to his most recent achievement: "I looked up and saw a huge bird, perhaps the fabulous roc; it laid one crystal egg, then another, and yet a third; I gazed intently, gazed long; there was not a fourth, never will be a fourth." Again he said: "There is a group of malefactors. Other mathematicians have been able to tell the number constituting the group. I have laid my hand on the culprit and told him, 'Thou art the man.'" I am myself not averse to tropical language, and I sometimes took refuge in it when he pressed me with questions. But the answer I can recall was one which I made when he expressed his surprise that American mathematicians had shewn such a proclivity to problems of four-dimensional geometry. "We Americans," I said, "being a crude and primitive people are much given to practical jokes of the Howleglas order, and four-dimensional geometry seems to me a somewhat practical joke on space." Of course this use of tropical language is a snare, especially if one mistakes an illustration for an argument, a mistake often made by those who occupy high seats in the synagogue of thinkers, who indeed are better called tinkers. I knew intimately one old professor, whose textbook was Butler's Analogy. I have nothing to say against Butler's Analogy, into which I have not looked for seventy years, but this expounder and admirer of Butler used to manufacture similes and argue from them. He told me that he did not learn to make similes until he was turned of fifty; after that he poured them out by

the score, apparently with the same ease that I now (1920) fabricate sonnets. He reminded me of those sophists of the second century, like Marcus Aurelius and Fronto, who exchanged similes, as the French sophists of a later day exchanged caractères. "Arguing from analogy," I said to him, "seems to me like arguing from a parallel line that you can reach to a parallel line that you cannot reach." "A capital illustration," he said incautiously. "But," I remarked, "one must first prove that the lines are parallel." Then ensued a thoughtful silence. A trivial anecdote, doubtless, and almost incredible to those who knew the party of the other part—a man noted for his penetrative intellect and dreaded for his caustic wit. But old birds are often caught by chaff if the chaff somewhat simulates the favourite grain.

Great are the uses of figurative language as well as the abuses. Reputations have been made by the simple process of extracting from a word the bottle imp that has been put in it at the beginning. I have recently read of one retired statesman whose favourite reading is said to be Skeat's Etymological Dictionary, which he scans in order to preserve and acquire exactness of phraseology. As all language is full of metaphors, he who watches his composition from that point of view will be comforted by an array of figures that jostle and swear at each other in a long procession. As in life, it is the part of wisdom to take things at their face value, and one of the most charming of languages is one that least reveals its secrets. The great masters of English style were not etymologists, and one would look in vain among great etymologists for exemplars of English style. The Elizabethan divined the artistic force of the words as the Greek sculptors divined the muscles under the skin. It is somewhat disillusioning to learn that Swinburne carried about with him a rhyming dictionary, and doubtless many modern stylists have found Roget's Thesaurus a help in the choice of epithets. Indeed, the Germans have prepared a dictionary of their own language after the same pattern, and confessedly so, but I very much question whether March's more elaborate book has ever been made the man of counsel by those who handle our speech best. Over-consciousness is fatal to the best work, and the substitution of Anglo-Saxon equivalents for words of Latin or French origin in our vocabulary has not been encouraged by the experiments of those who are Anglo-Saxon mad. 'Forecast' is an improvement on 'prognostication,' but 'foreword' for 'preface' is not an unqualified gain. The opaque gods¹ are, after all, the great gods, and the quality of mercy is not to be strained through an etymological sieve.

¹ A. J. P. 17. 363.

In my boyhood, I was an enthusiastic admirer of Shelley. Above all other poems my favourite was "The Cloud." I not only committed it to memory, but actually tried to translate it into Latin in the metre of *solvitur acris hiems*. In the flagrant times of the Civil War, I prepared a parody of the whole poem, in which I set forth the great duel between Lee and Grant. Parody is not necessarily criticism; in this case at least it represented devotion. The following stanza I never tired of repeating:

For after the rain, when, with never a stain,
The pavilion of Heaven is bare,
And the winds and sunbeams with their convex gleams
Build up the blue dome of air,
I silently laugh at my own cenotaph,
And out of the caverns of rain,
Like a child from the womb, like a ghost from the tomb,
I arise and unbuild it again.

Shelley has put a deeper meaning into Horace's *obscurum deterget nubila caelo saepe Notus*, and I have often given the image a practical application to my own fancies—or what other people call fancies—in the way of interpretation. Wilamowitz has compared all the exegesis of Pindar down to his own day to mere clouds and thanks God that they have been swept away,—swept away, presumably, by the homely broom of German Pindarists. Shelley's winds are represented by the counterblasts of Teutonic criticism and his sunbeams by Wilamowitz himself, shining, like the sun, *ἐρήμας δι' αἰθέρος*. The same fate may overtake my recent study of the homologies of sonnet and epigram, but I shall doubtless 'laugh at my own cenotaph' and proceed to furnish illustrations of my own theory, as I have done in the following transfusion of Callimachus' Heraclitus epigram:

They told me, Heraclitus, thou wast dead.
Death is the common lot—too well we know—
Of every thing that lives and moves below
The brazen heavens. And yet, what tears I shed

When I remembered how the hours sped!
Unheeded they would come, unheeded go,
While our discourse kept up its happy flow
Until the sun sank to his ocean bed.

Son of the Sea-horn, Halicarnassian friend,
Long since, long since, thou hast returned to dust;
Thy play is over, and thy work is done;

The angel Azrael, who puts an end
To mortal men, thy tuneful voice hath hushed—
And yet, thy Nightingales live on, sing on.

Of course this is not a translation, but maceration; and I hear from the farther shore the protest of my indulgent critic William Hayes Ward, of the Independent, against my treatment of the famous *Πῶς γενόμενῃ* epigram.²

B. L. G.

² A. J. P. 12. 111.

BERNADOTTE PERRIN

1847-1920

Mr. Perrin's life covered a period of many changes. In 1869, when he graduated from Yale, the ideals of classical scholarship were just beginning to outgrow the traditions which limited it to a rigid grammatical drill and a very simple interpretation, itself largely grammatical. Few are now left among us who can know from their own experience how great has been the change from that time to this present philological world, divided into a dozen fields, equipped with new tools and methods, expanded in purpose and ideals. It is the most significant fact in Mr. Perrin's scholarly career that he did what many of his contemporaries failed to do, that he shook off narrowing traditions and made himself at home, intellectually, as he was socially, in a new world.

The first indication of his foresight was his taking three years of graduate study at Yale, when such study was still unusual, and he supplemented this, a few years later, by two years of work in Germany. As was then the custom, he edited some textbooks (Caesar's *Civil War* and parts of the *Odyssey*), but his contributions to scholarship began in 1884, with a series of a dozen papers, written while he was at Western Reserve and afterward at Yale, which, put together, would make a considerable volume. Of the value of these only an expert in Greek history could speak; to the layman they appear to be successful applications of the methods of source-criticism to the solution of debated problems. They are written in the easy and finished style of which Mr. Perrin was a master and which was characteristic of him even in conversation.

The translation of Plutarch will be his monument. He published two *Lives* in 1901, with an introduction which it is a pleasure to read and with full historical notes. Two more volumes were issued in 1910 and 1912, and it was doubtless the high merit of this work which led to his selection as translator of Plutarch for the Loeb Series. These eleven volumes Mr. Perrin lived to complete, though his working hours were painfully limited by failing eyesight. It was a labor of love; he found pleasure in accurate scholarship and in the art of translation, and especially in the combination of these to set forth the deeds of Plutarch's Men; for he was always, in a good sense, a hero-worshipper.

He was also a natural orator, with warmth of feeling for

character held in due check by sense of form, and as Public Orator at Yale, presenting candidates for honorary degrees, his performance of his function was remarkable for dignity of bearing and felicity of phrase.

E. P. MORRIS.

THOMAS DWIGHT GOODELL.

1854-1920.

Thomas Dwight Goodell, Lampson Professor of Greek in Yale University, died after a short illness on the seventh of last July. At the age of sixty-five, he had before him the expectation of many productive years, and classical scholarship has lost prematurely one of its most devoted and fruitful representatives. Greek literature was to him, in extraordinary degree, the most vitally real thing in life and there are few phases of it that his painstaking scholarship had not investigated.

Goodell was born in Ellington, Connecticut, November 8, 1854. He graduated from Yale College in 1877. After graduation he spent eleven years teaching in the Hartford High School. On May 9, 1878, he was married to Julia A. Andross, who survives him. He was called to Yale in 1888, made Professor of Greek in 1893, and served in that capacity until his death. He was Professor in residence at the American School in Athens for the year 1894-1895 and in 1912 was President of the American Philological Association.

Such a bare outline of facts merely suggests the varied scholarly activities of Professor Goodell; few men have touched so many phases of Greek life and thought as are to be found treated in his published work. Three scholarly achievements will always overtop the rest, assuring him the lasting respect of the world of scholars: his *Chapters on Greek Metric*, published in 1902; his *Commemorative Greek Ode*, with music by Horatio Parker, sung at the Yale Bi-centennial; and his *Athenian Drama*, now in press. The Greek Ode represents his mastery of metrical technique, quickened by a creative poetic sense. The accurate, almost meticulous scholarship of his Greek Metric never failed him, but in the Athenian Drama it proved to have been in reality the solid foundation of a deep and sympathetic appreciation of the animating spirit of Greek genius.

More than thirty articles, as well as the Grammar of Attic Greek in the Twentieth Century text-book series (1901), bear testimony to Goodell's unflagging pursuit of truth and his burning enthusiasm for his subject. He was the author of some

exquisite sonnets and wrote more than one article on English versification; syntax, semantics, and metric occupied much of his teaching time and his work in these fields bore fruit in the form of numerous papers. But the Drama and Plato were the objects of his most ardent devotion. In these centered his favorite courses and it is here that he made his greatest contribution to classical scholarship.

Goodell has left a record of varied scholarly achievements accomplished through years of unremitting toil. He will stand in classical annals as the exponent of unsparing accuracy in scholarship and as the untiring champion of classical culture against the invasion of utilitarian education.

C. W. MENDELL.

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BRIEF MENTION.

INDEX SCOLIODROMICUS.

(Grammaticos) intra muros peccatur et extra.

The story of the section of the American Journal of Philology known as Brief Mention has been told over and over again in Brief Mention itself, and need not be repeated here. A list of the syntactical observations contained therein is comprised in the *Indiculus Syntacticus* published in 1916 (A. J. P. XXXVI 481 ff.) for the possible use of those who might be interested in that line of study. Now at the instance of one near to me who was led to believe that a similar list of my extra-syntactical notes would be welcome to declared friends of Brief Mention, a register of those divagations has been prepared, and it appears in this number of the Journal, under the old familiar heading, with the kind permission of the present editor.

The title "Index Scoliodromicus" was suggested by an article on Brief Mention in the New York *Independent*. The index itself has been compiled under my direction by Dr. Lawrence H. Baker, of the Johns Hopkins University, who has not only satisfied the exacting conditions of the task, but has cheered the way by hearty goodwill and ready sympathy.

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